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477

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I.

1

1. 1 2 3 4 5 4 3 2 1

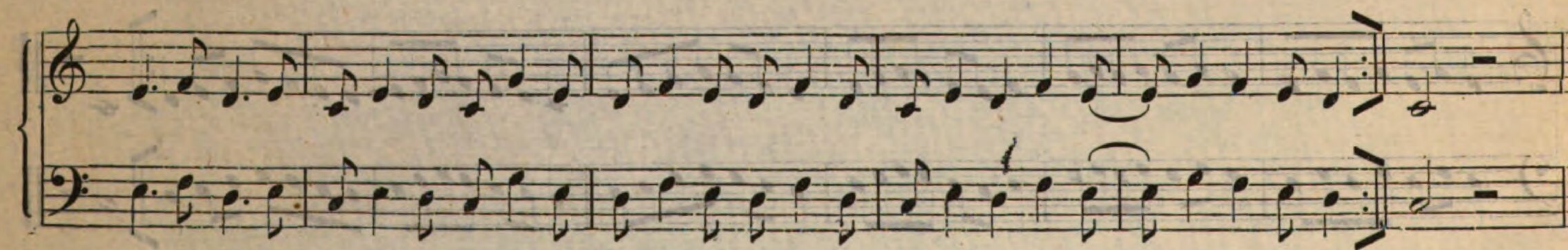
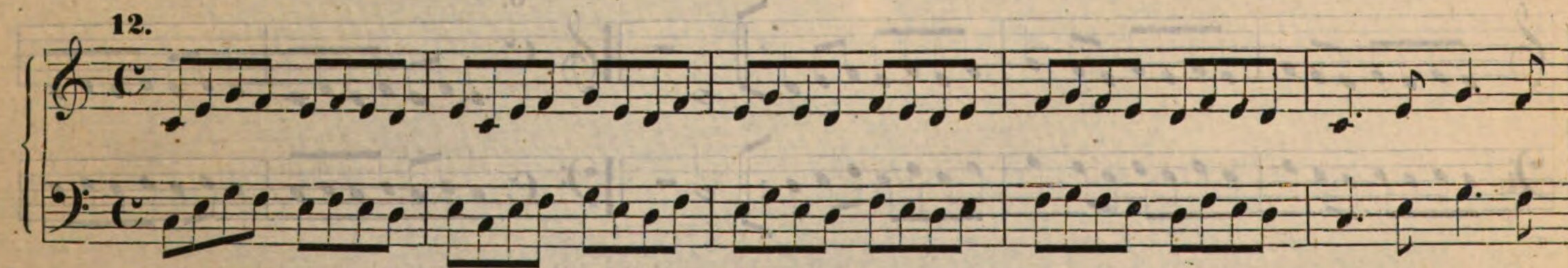
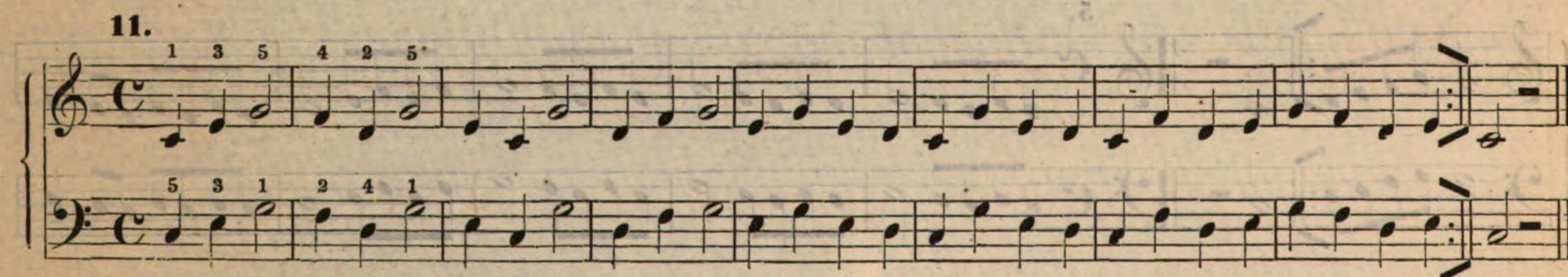
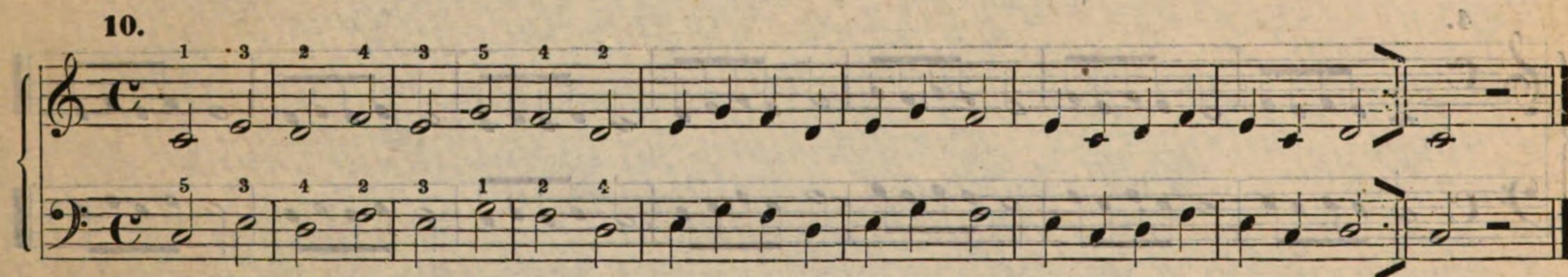
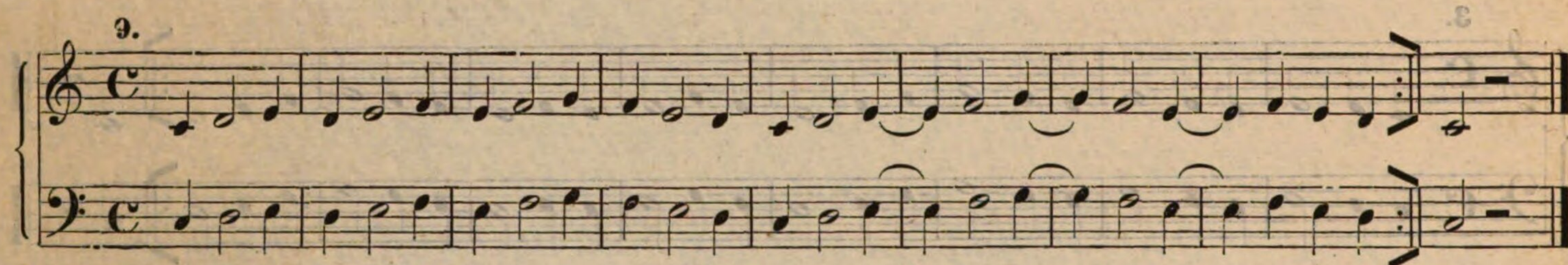
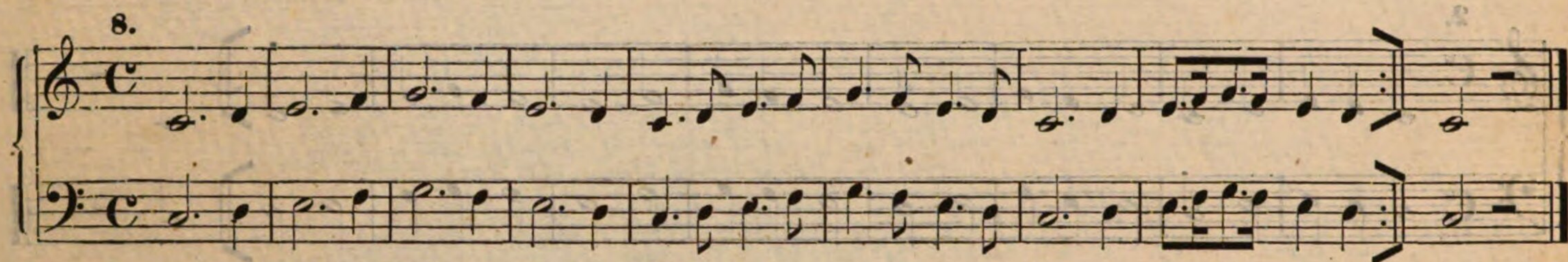
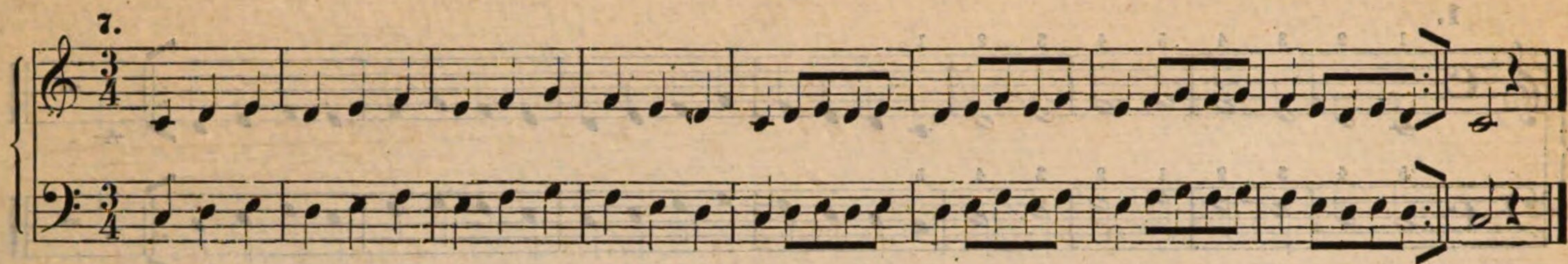
2.

3.

4.

5.

6.



13. $\frac{3}{1}$ $\frac{4}{2}$ $\frac{5}{3}$

The musical score for exercise 13 is written on two staves, treble and bass, in common time (C). The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. The music consists of a series of chords and single notes. The first measure of the treble staff has a 3/1 ratio, the second has a 4/2 ratio, and the third has a 5/3 ratio. The bass staff has a 3/5 ratio in the first measure, a 2/4 ratio in the second, and a 1/3 ratio in the third. The music continues with various chords and single notes, ending with a double bar line and repeat dots.

14. $\begin{matrix} 3 \\ 1 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 3 \\ 1 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 3 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 3 \\ 1 \end{matrix}$ $\begin{matrix} 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$

$\begin{matrix} 3 \\ 5 \end{matrix}$ $\begin{matrix} 2 \\ 4 \end{matrix}$ $\begin{matrix} 1 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 2 \\ 4 \end{matrix}$ $\begin{matrix} 1 \\ 3 \end{matrix}$ $\begin{matrix} 2 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 1 \\ 3 \end{matrix}$ $\begin{matrix} 2 \\ 4 \end{matrix}$ $\begin{matrix} 4 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 3 \end{matrix}$ $\begin{matrix} 2 \\ 4 \end{matrix}$ $\begin{matrix} 4 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 3 \end{matrix}$ $\begin{matrix} 2 \\ 4 \end{matrix}$

15.

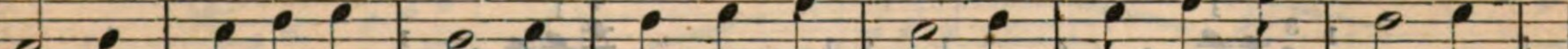
1 2 3 4 1 1 1 2 3 4 5 5 5 5 4 3 2 1

5 4 3 2 5 5 5 5 1 1 1 1 2 3 4 5

The image shows a musical exercise on a grand staff (treble and bass clefs) in common time. The exercise consists of two staves. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The exercise is numbered 15. The notation includes fingerings (1-5) above or below notes. The exercise ends with a repeat sign and a final note on each staff.

16.

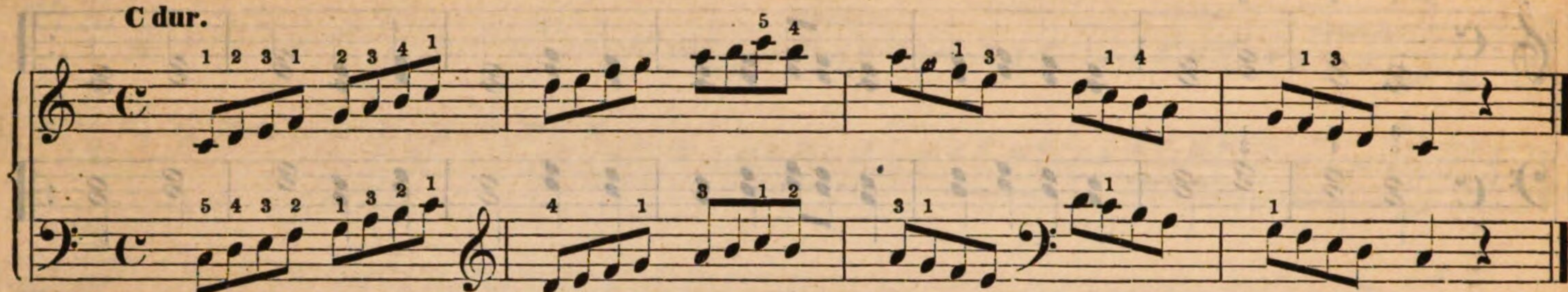
Handwritten musical score for exercise 16. The score consists of two staves, Treble and Bass, both in common time (C). The Treble staff begins with a treble clef and a common time signature. The Bass staff begins with a bass clef and a common time signature. The music is written in a single system. The Treble staff contains the following notes and fingerings: 1 5, 1 5, 1 5, 5 1, 5 1 2 3, 5 1, 5 1. The Bass staff contains the following notes and fingerings: 5 1, 5 1, 5 1, 5 1, 1 5, 1 5, 1 5. The score ends with a repeat sign and a final note on each staff.

17. 

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings (1-5) and a repeat sign at the end.

II.

C dur.



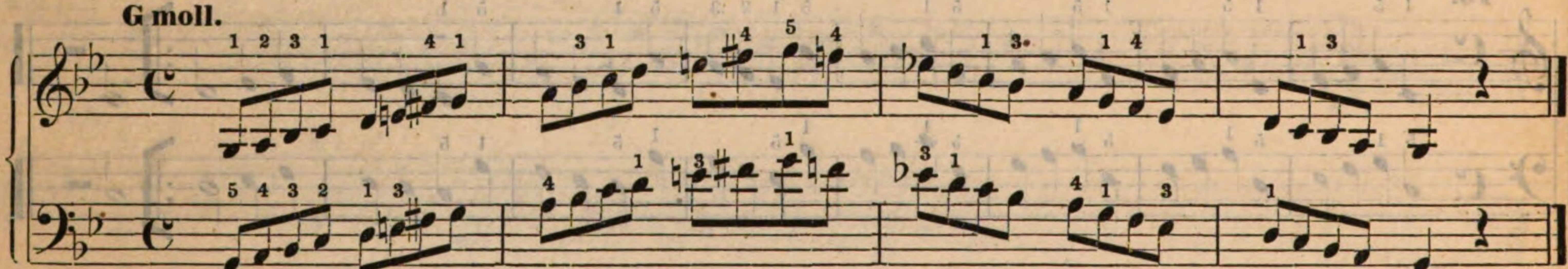
C moll.



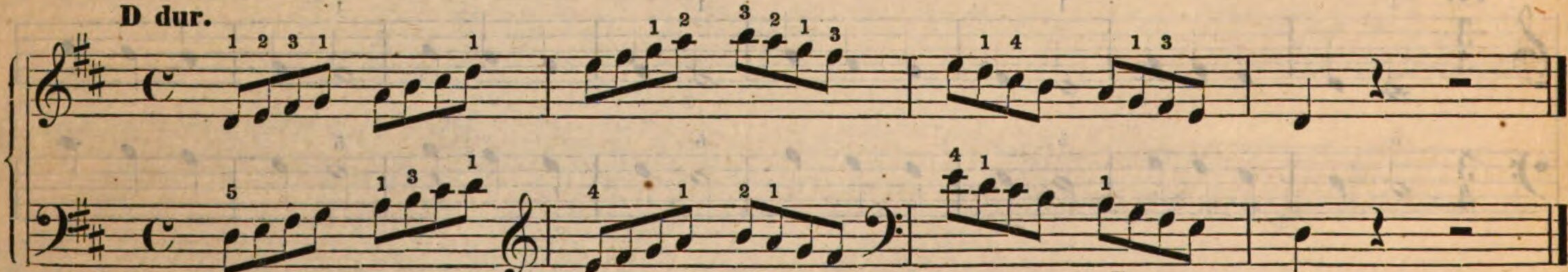
G dur.



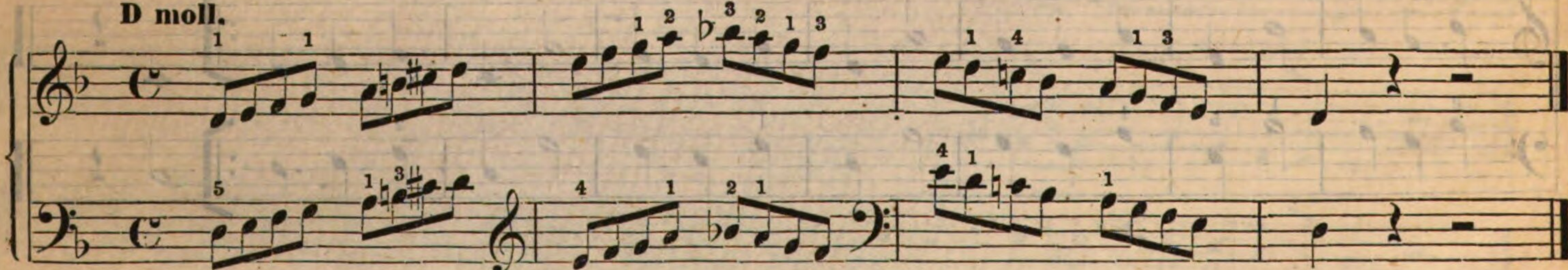
G moll.



D dur.



D moll.



A dur.

First system of musical notation for A major (A dur.). The treble staff begins with a C-clef and a key signature of two sharps (F# and C#). The bass staff begins with a C-clef and a key signature of two sharps. The time signature is common time (C). The melody in the treble staff consists of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, A4, G4, F#4, E4, D4, C4. The bass staff consists of eighth notes: C3, D3, E3, F#3, G3, A3, B3, C4, A3, G3, F#3, E3, D3, C3. Fingerings are indicated by numbers 1-5 above or below notes.

A moll.

Second system of musical notation for A minor (A moll.). The treble staff begins with a C-clef and a key signature of two sharps (F# and C#). The bass staff begins with a C-clef and a key signature of two sharps. The time signature is common time (C). The melody in the treble staff consists of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, A4, G4, F#4, E4, D4, C4. The bass staff consists of eighth notes: C3, D3, E3, F#3, G3, A3, B3, C4, A3, G3, F#3, E3, D3, C3. Fingerings are indicated by numbers 1-5 above or below notes.

E dur.

Third system of musical notation for E major (E dur.). The treble staff begins with a C-clef and a key signature of four sharps (F#, C#, G#, D#). The bass staff begins with a C-clef and a key signature of four sharps. The time signature is common time (C). The melody in the treble staff consists of eighth notes: E4, F#4, G#4, A5, B5, C6, B5, A5, G#4, F#4, E4. The bass staff consists of eighth notes: E3, F#3, G#3, A4, B4, C5, B4, A4, G#3, F#3, E3. Fingerings are indicated by numbers 1-5 above or below notes.

E moll.

Fourth system of musical notation for E minor (E moll.). The treble staff begins with a C-clef and a key signature of four sharps (F#, C#, G#, D#). The bass staff begins with a C-clef and a key signature of four sharps. The time signature is common time (C). The melody in the treble staff consists of eighth notes: E4, F#4, G#4, A5, B5, C6, B5, A5, G#4, F#4, E4. The bass staff consists of eighth notes: E3, F#3, G#3, A4, B4, C5, B4, A4, G#3, F#3, E3. Fingerings are indicated by numbers 1-5 above or below notes.

H dur.

Fifth system of musical notation for D major (H dur.). The treble staff begins with a C-clef and a key signature of two sharps (F# and C#). The bass staff begins with a C-clef and a key signature of two sharps. The time signature is common time (C). The melody in the treble staff consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, B4, A4, G4, F#4, E4, D4. The bass staff consists of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, B3, A3, G3, F#3, E3, D3. Fingerings are indicated by numbers 1-5 above or below notes.

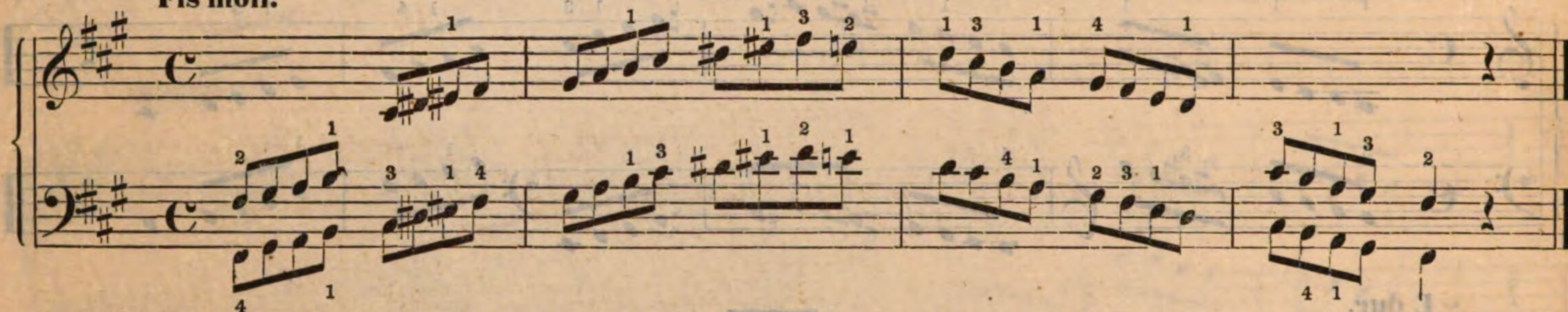
H moll.

Sixth system of musical notation for D minor (H moll.). The treble staff begins with a C-clef and a key signature of two sharps (F# and C#). The bass staff begins with a C-clef and a key signature of two sharps. The time signature is common time (C). The melody in the treble staff consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, B4, A4, G4, F#4, E4, D4. The bass staff consists of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, B3, A3, G3, F#3, E3, D3. Fingerings are indicated by numbers 1-5 above or below notes.

Fis dur.



Fis moll.



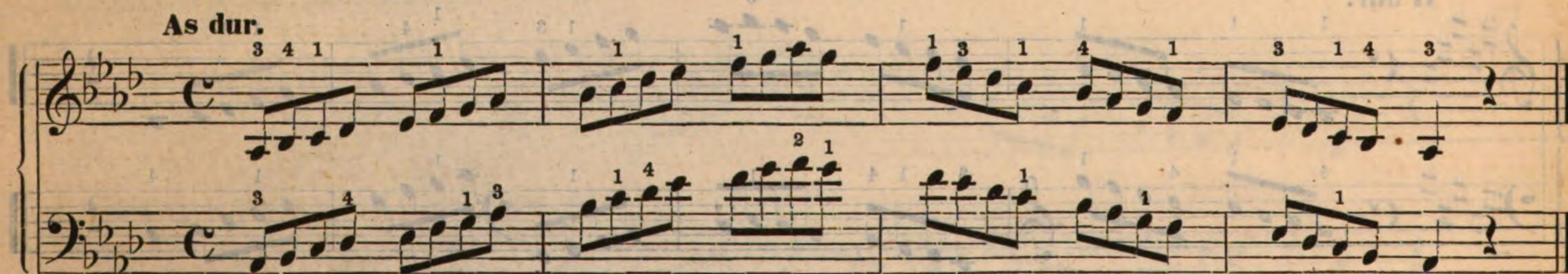
Cis dur.



Cis moll.



As dur.



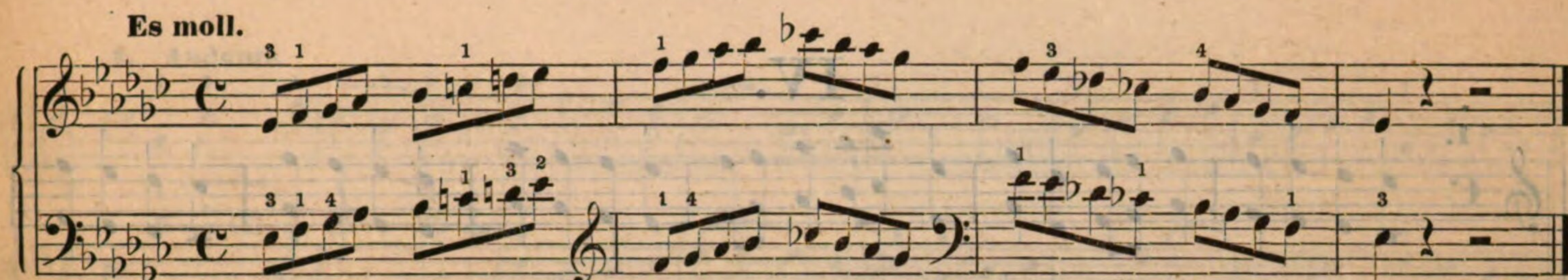
As moll.



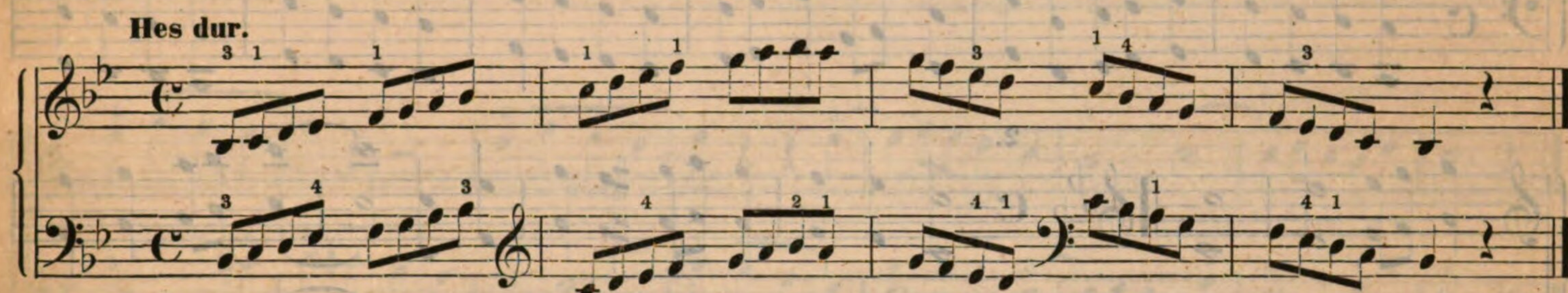
Es dur.



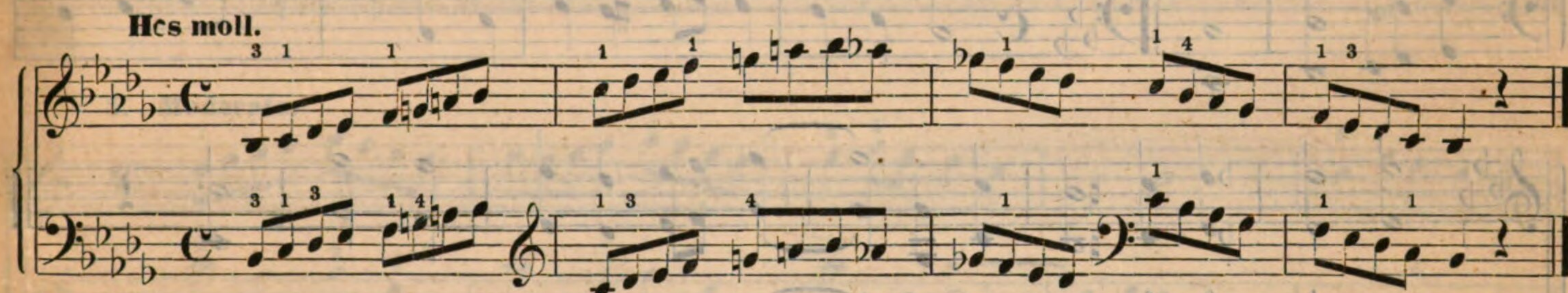
Es moll.



Hes dur.



Hes moll.



F dur.



F moll.



III.

Exercise III is a continuous sequence of notes across two staves. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The bass staff begins with a key signature of one flat (Bb) and a common time signature (C). Fingerings are indicated by numbers 1-5 above the notes. The sequence consists of 32 notes in total, alternating between the two staves.

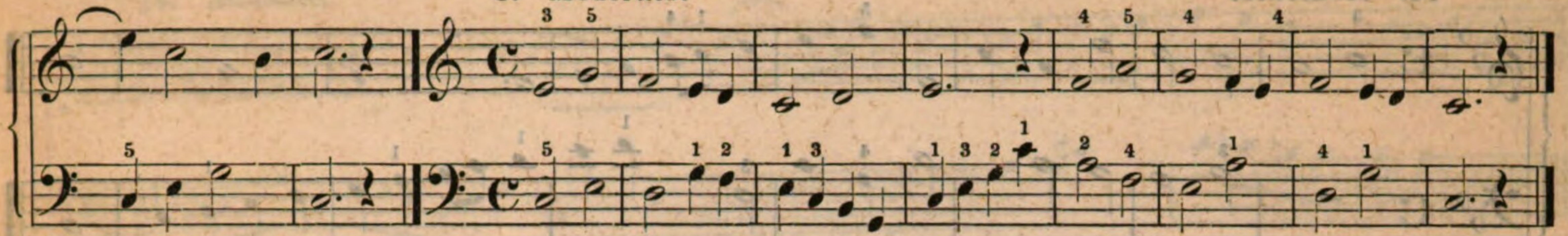
IV.

Exercise IV consists of three systems of two staves each. The first system is in common time (C) and begins with a treble clef. The second system is in common time (C) and begins with a treble clef. The third system is in common time (C) and begins with a bass clef. The exercise includes first and second endings, marked with '1.' and '2.' respectively. Fingerings are indicated by numbers 1-5 above the notes.

V.

Exercise V consists of two systems of two staves each. The first system is in common time (C) and begins with a treble clef. The second system is in common time (C) and begins with a bass clef. The exercise includes first and second endings, marked with '1. Moderato.' and '2. Moderato.' respectively. Fingerings are indicated by numbers 1-5 above the notes.

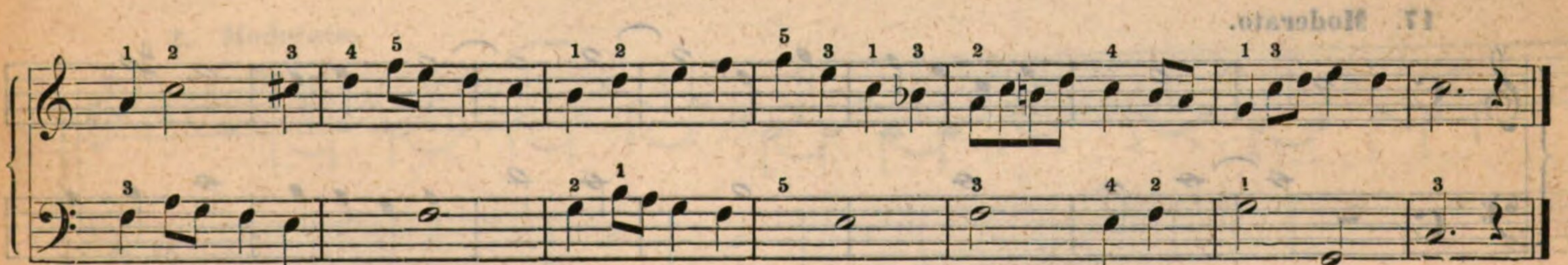
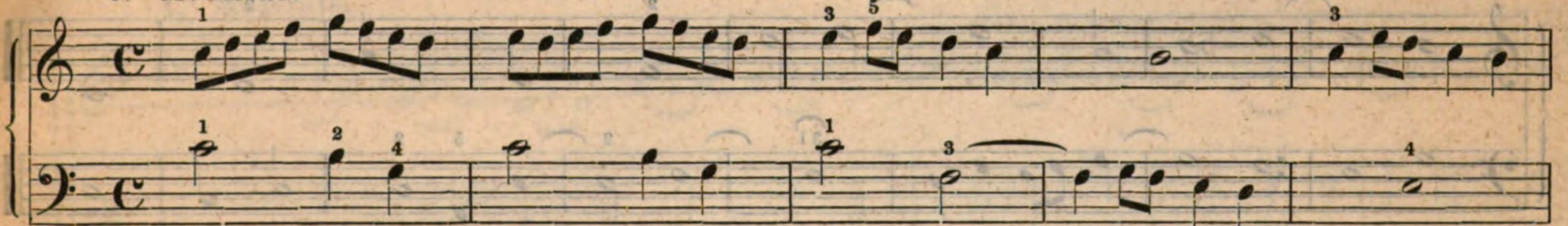
3. Moderato.



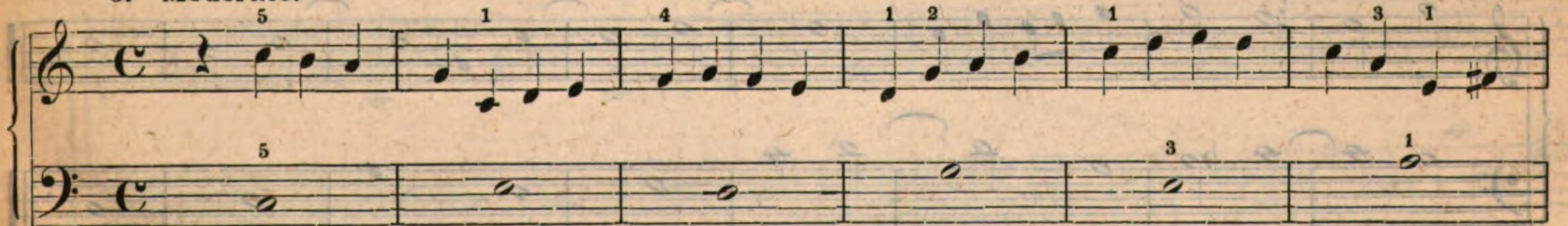
4. Andante.



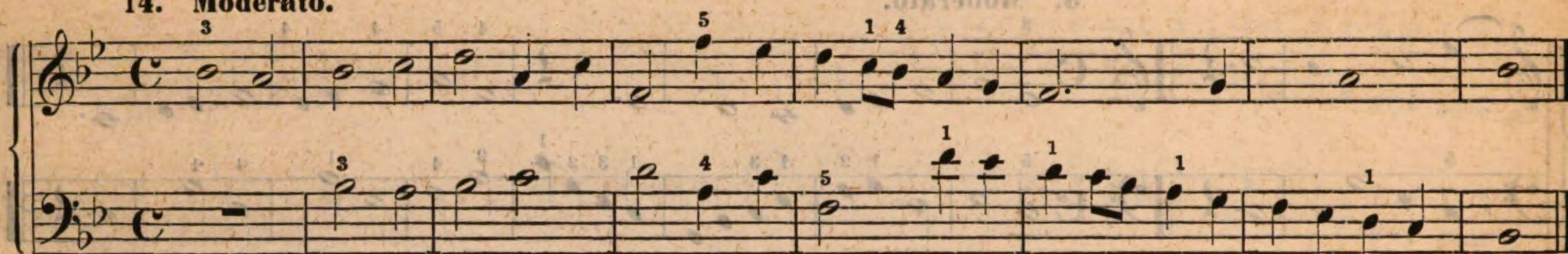
5. Moderato.



6. Moderato.



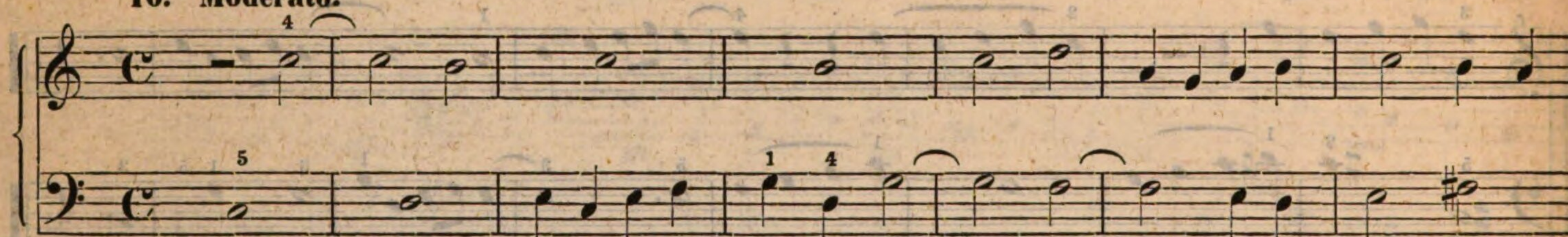
14. Moderato.



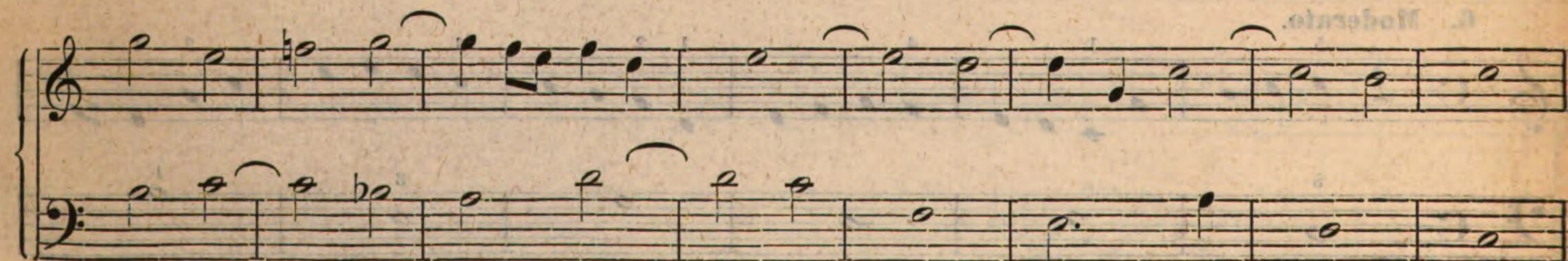
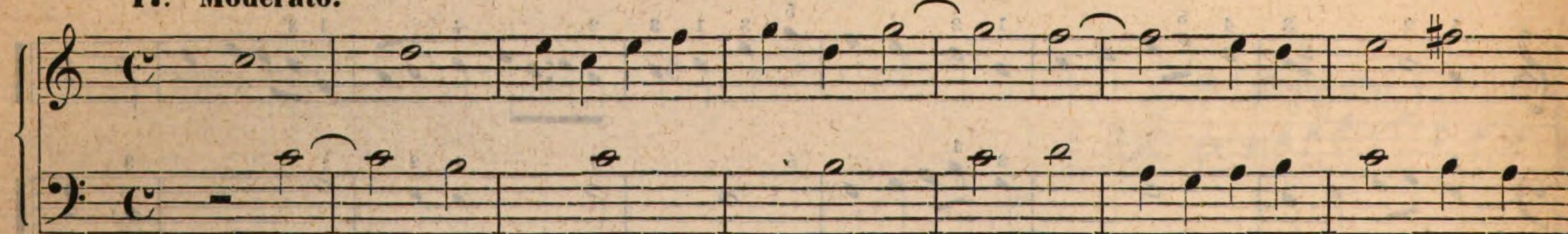
15. Moderato.



16. Moderato.



17. Moderato.



18. Andante.

Bixi.

Musical score for exercise 18, Andante, in 2/4 time, key of B-flat major. It consists of three systems of piano accompaniment. The first system has 8 measures, the second 8 measures, and the third 8 measures. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line.

VI.

1. Moderato.

Musical score for exercise 1, Moderato, in common time, key of B-flat major. It consists of one system of piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line.

2. Moderato.

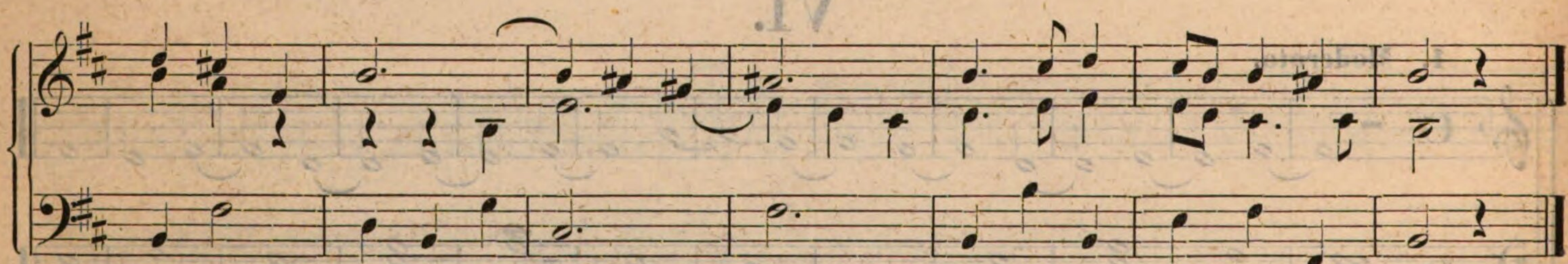
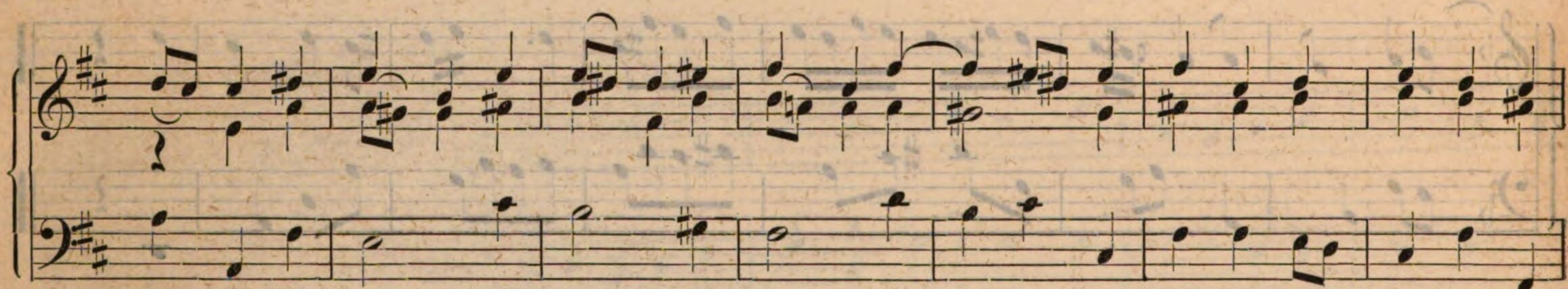
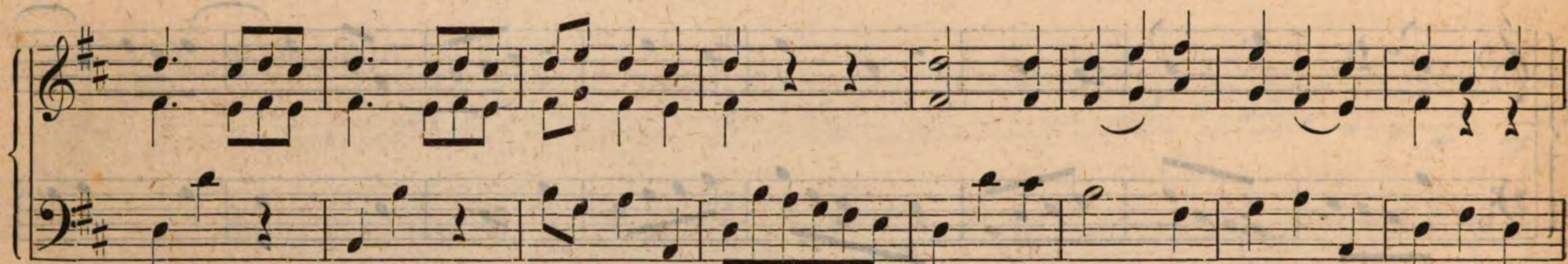
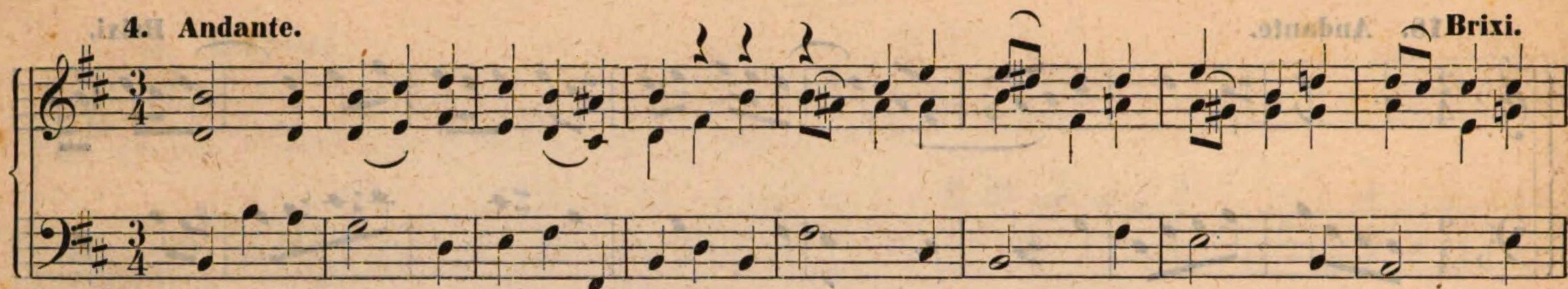
Musical score for exercise 2, Moderato, in common time, key of B-flat major. It consists of one system of piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line.

3. Moderato.

Musical score for exercise 3, Moderato, in common time, key of B-flat major. It consists of one system of piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line.

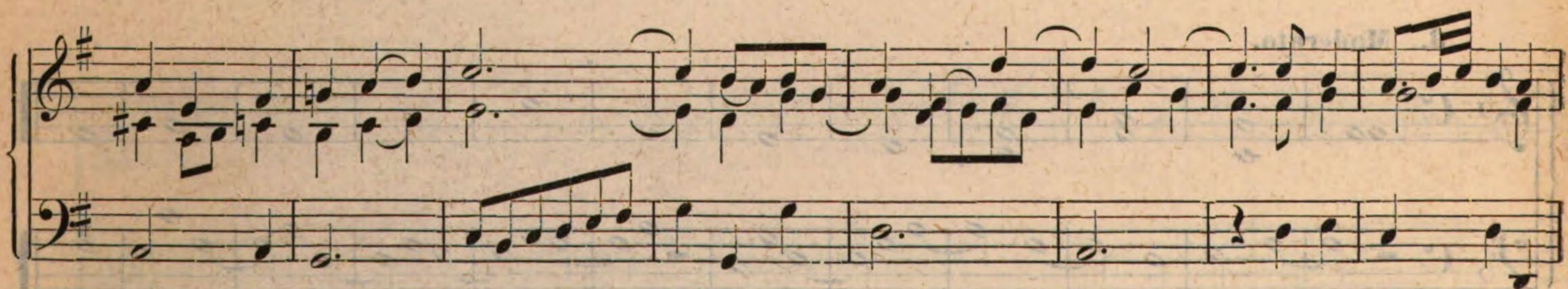
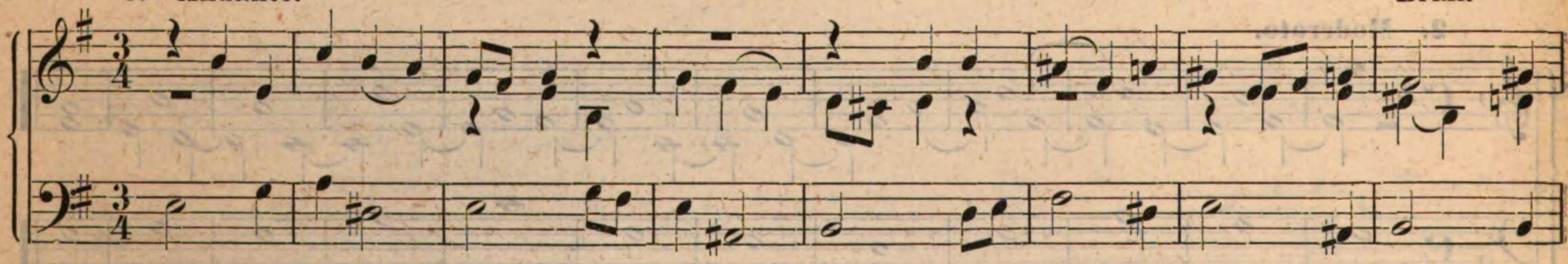
4. Andante.

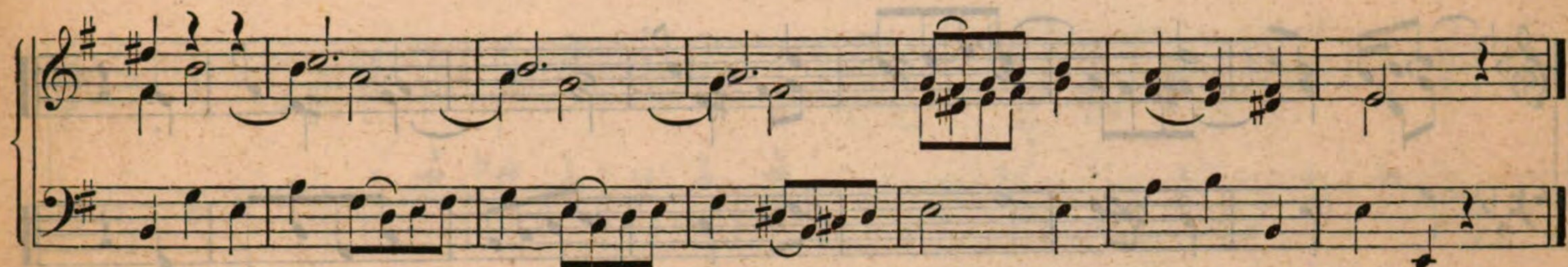
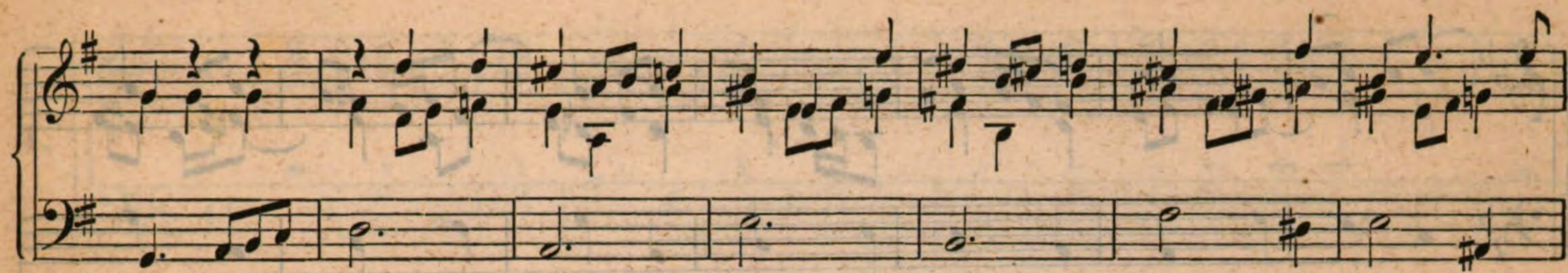
Bixi.



5. Andante.

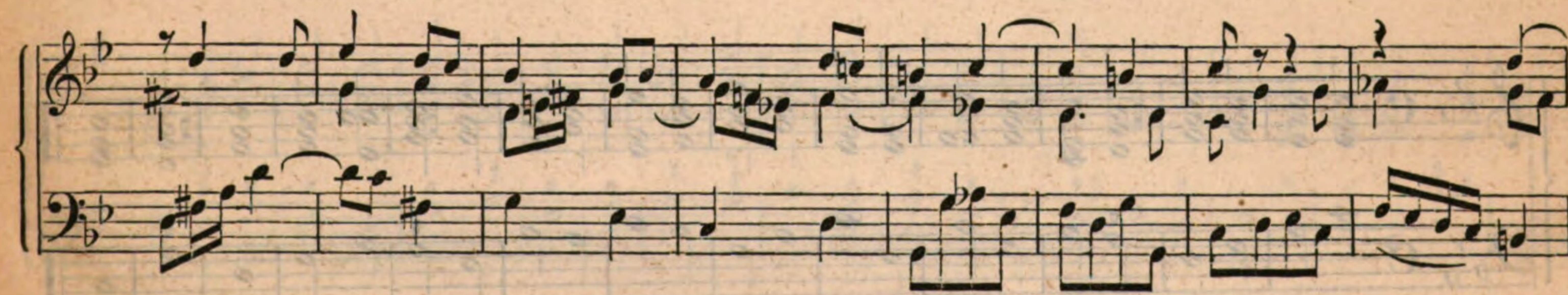
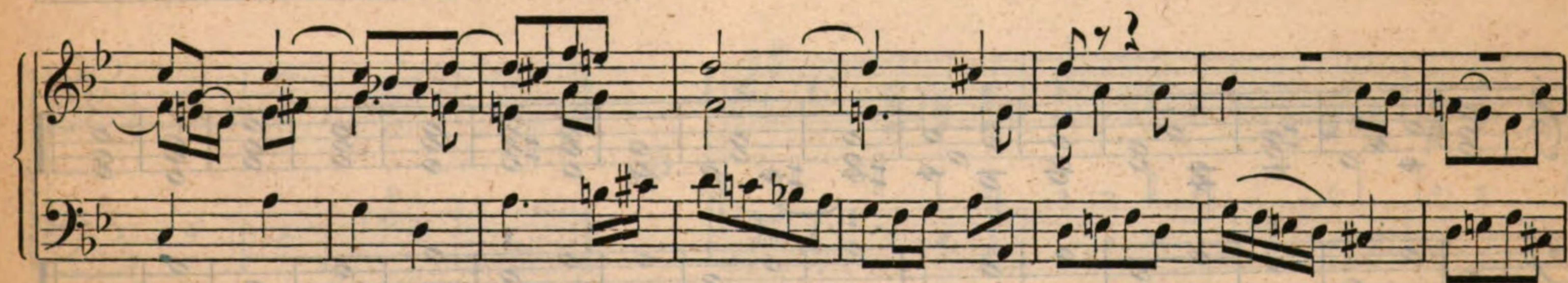
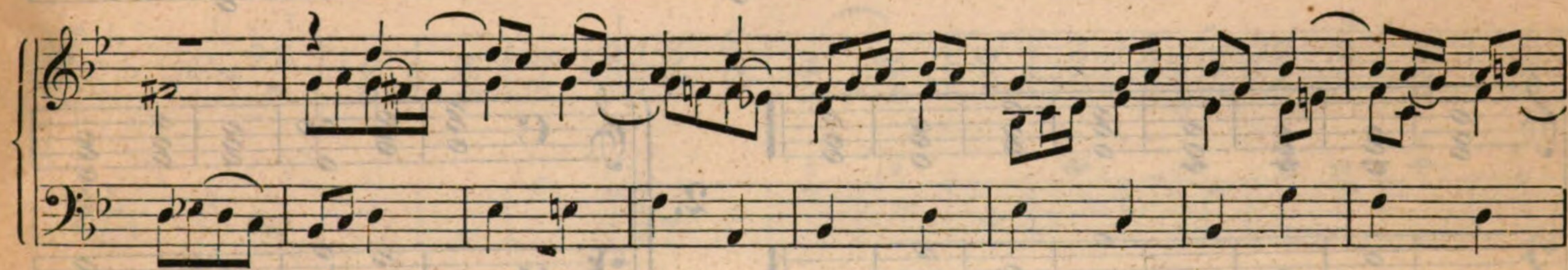
Bixi.

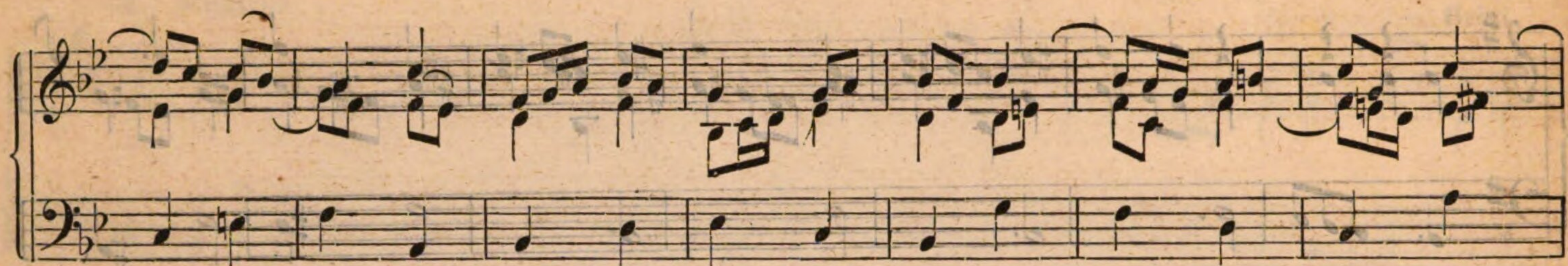




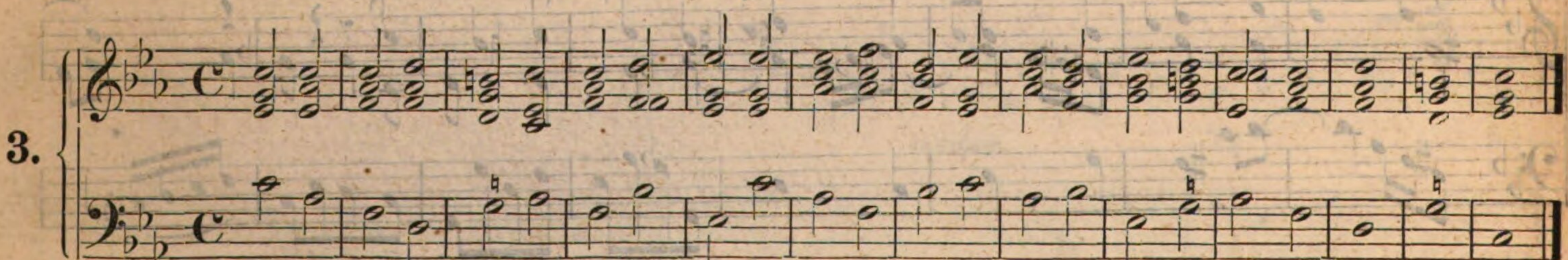
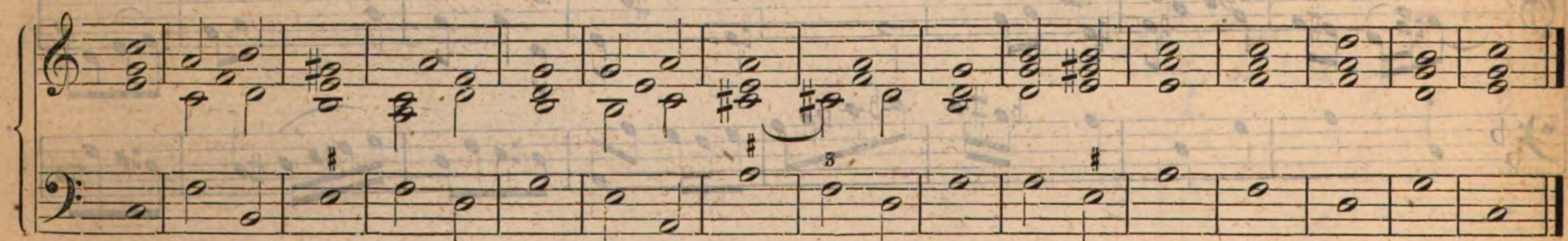
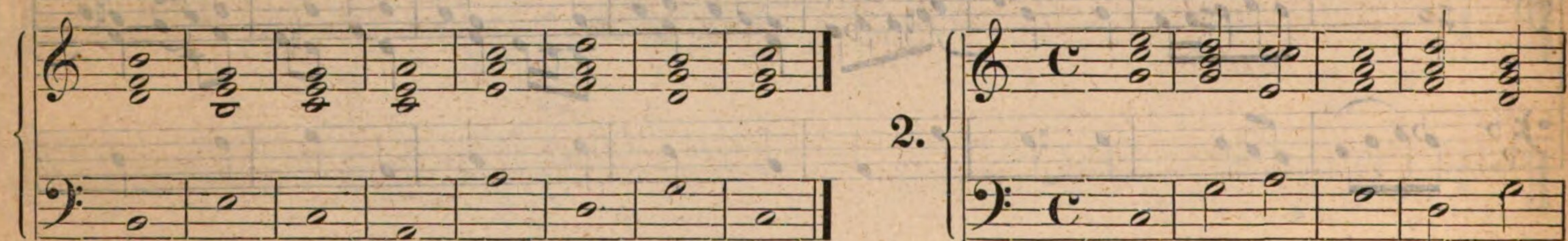
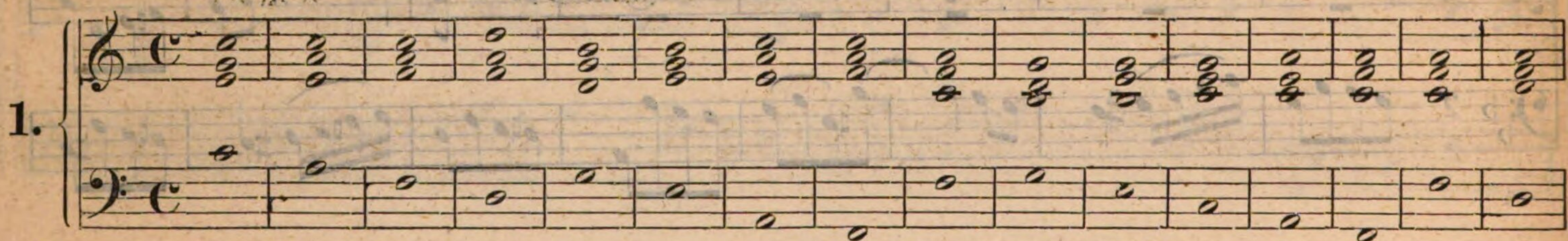
6. Andante.

Brix.





VII.



4.

Exercise 4, measures 1-8. The piece is in B-flat major (two flats) and common time. The right hand features a series of chords, while the left hand plays a single-note bass line. Measure 7 includes an accent (^) over the first note of the left hand.

Exercise 4, measures 9-16. The right hand continues with chords, and the left hand plays a single-note bass line.

Exercise 4, measures 17-24. The right hand continues with chords, and the left hand plays a single-note bass line. Measure 21 includes a flat (b) over the fifth note of the left hand.

Exercise 4, measures 25-32. The right hand continues with chords, and the left hand plays a single-note bass line. Measure 29 includes a flat (b) over the fifth note of the left hand.

5.

Exercise 5, measures 1-8. The piece is in D major (two sharps) and common time. The right hand features a series of chords, while the left hand plays a single-note bass line. Measure 7 includes an accent (^) over the first note of the left hand.

Exercise 5, measures 9-16. The right hand continues with chords, and the left hand plays a single-note bass line. Measure 13 includes a flat (b) over the fifth note of the left hand.

6.

(1)

(三)

7.

(三)

(1)

(1)

8.

6 8 4 5 3 6 4 6 4 6

6 6 6 4 5 3 6 1 3 4 6 6

6 6 6 6 4 6 4 6 4 6 4

VIII.

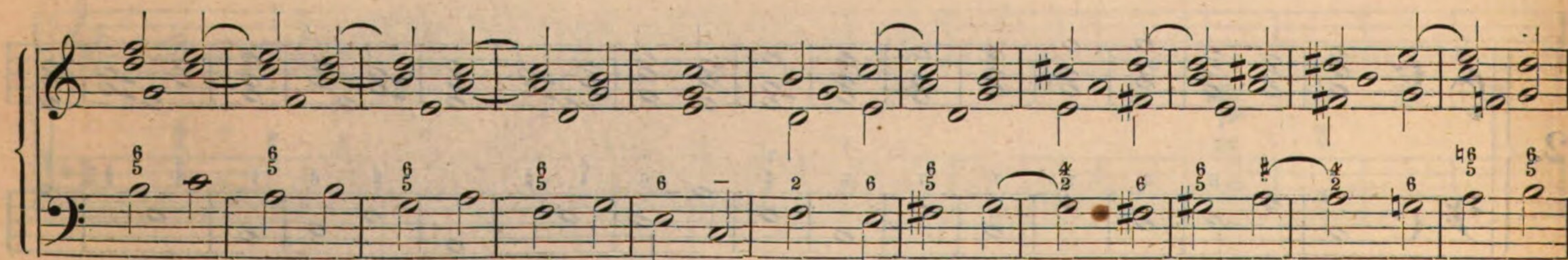
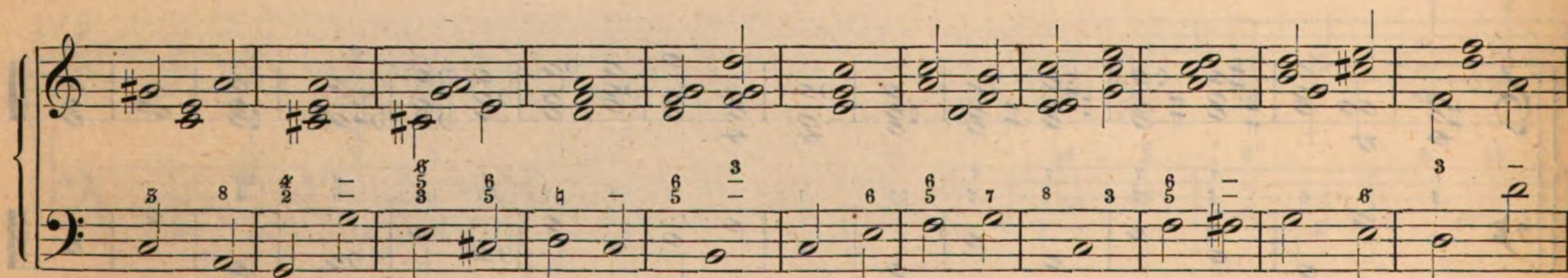
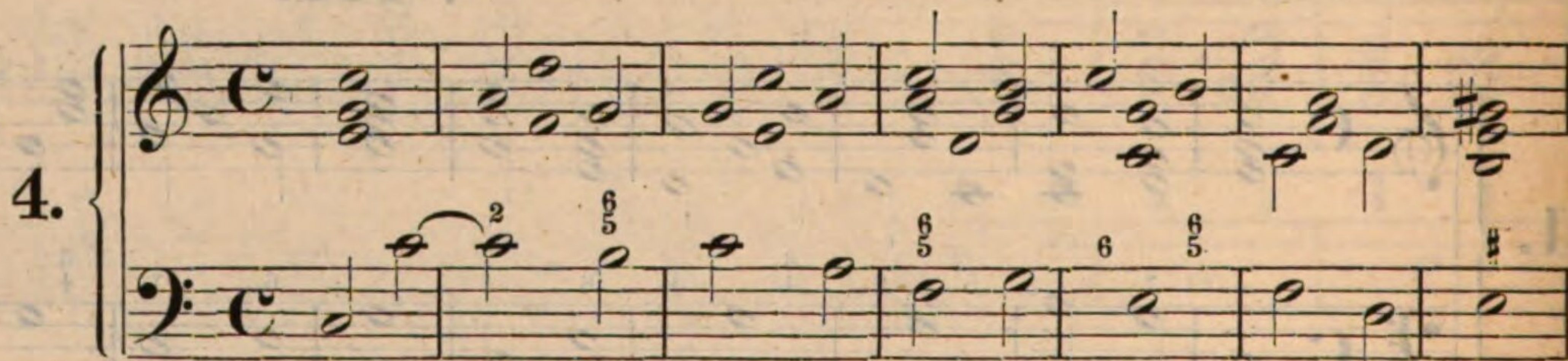
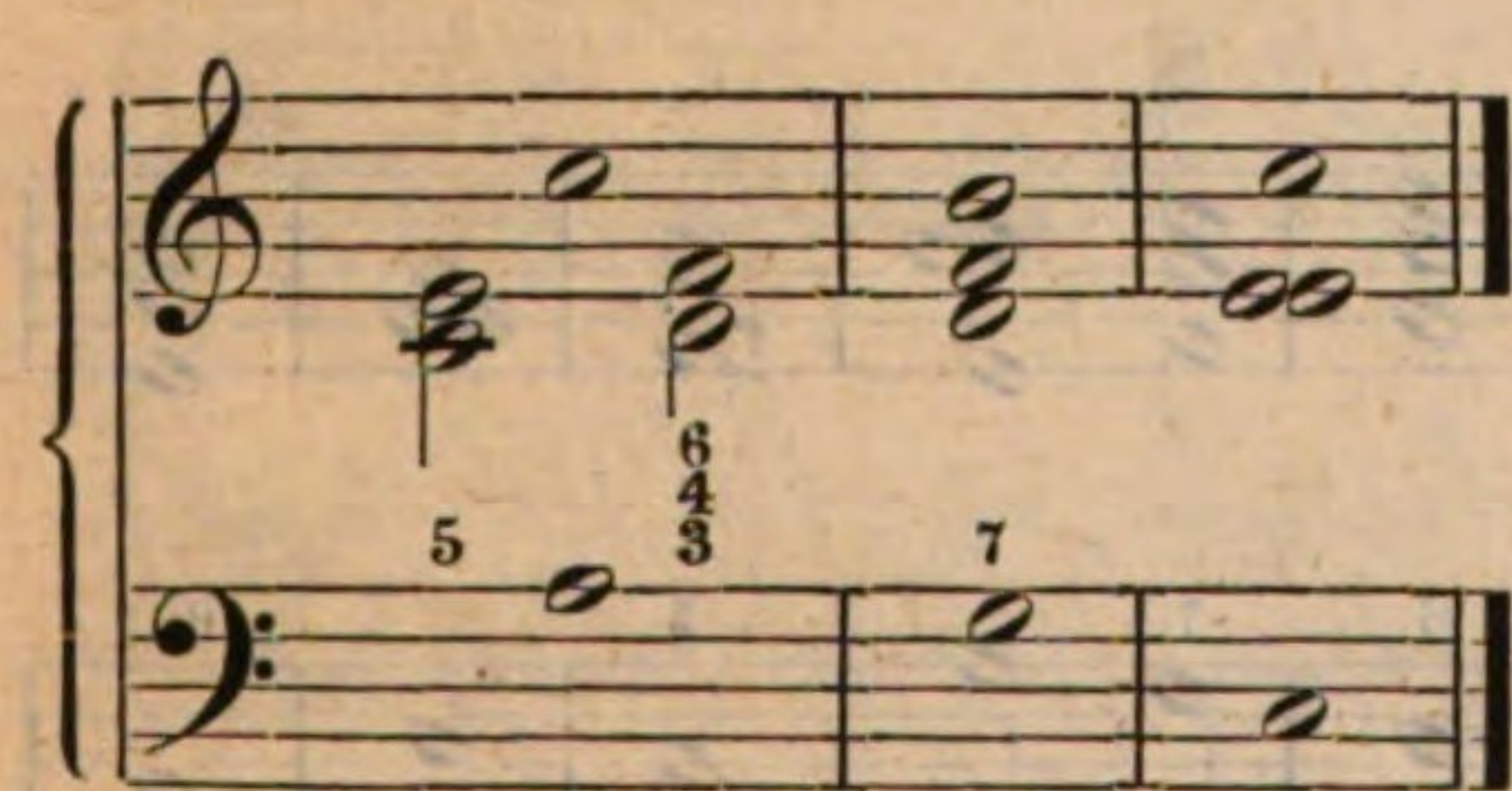
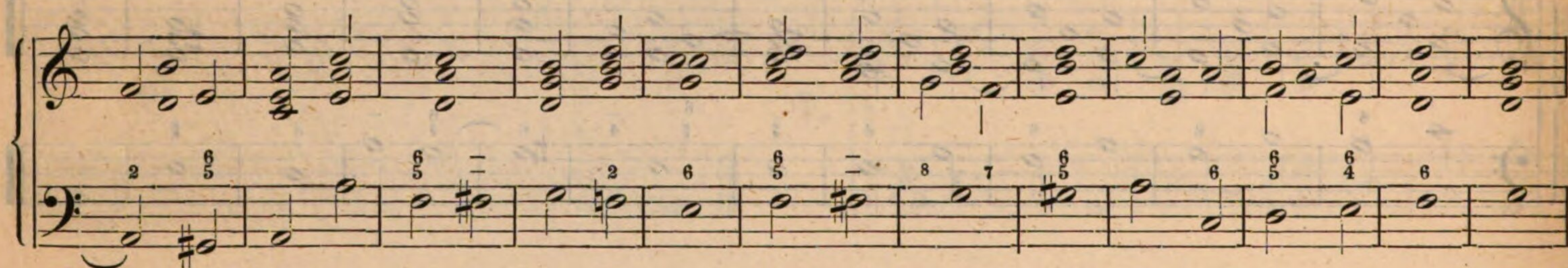
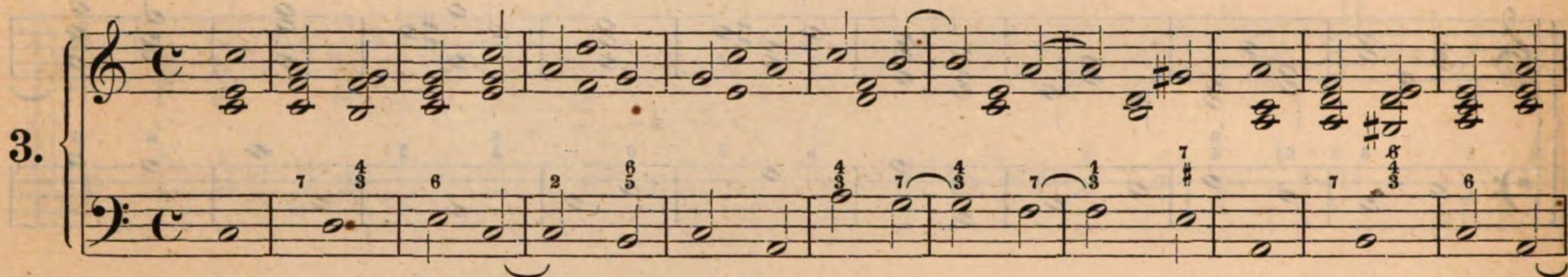
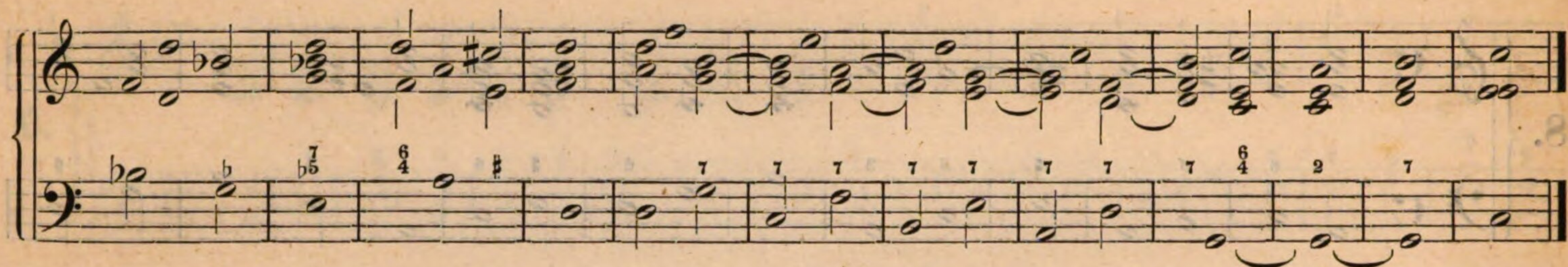
1.

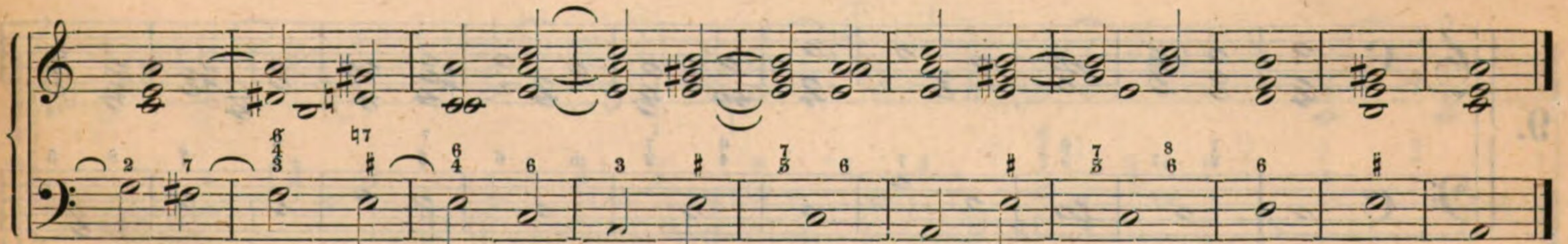
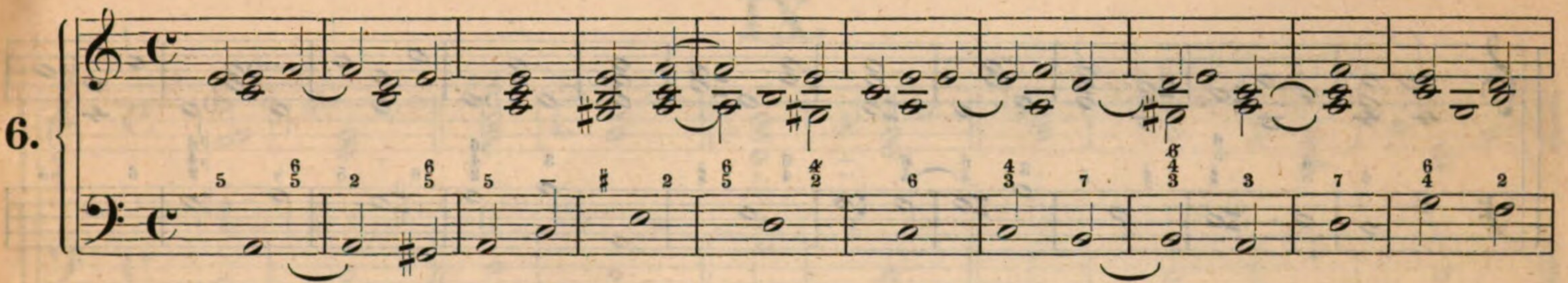
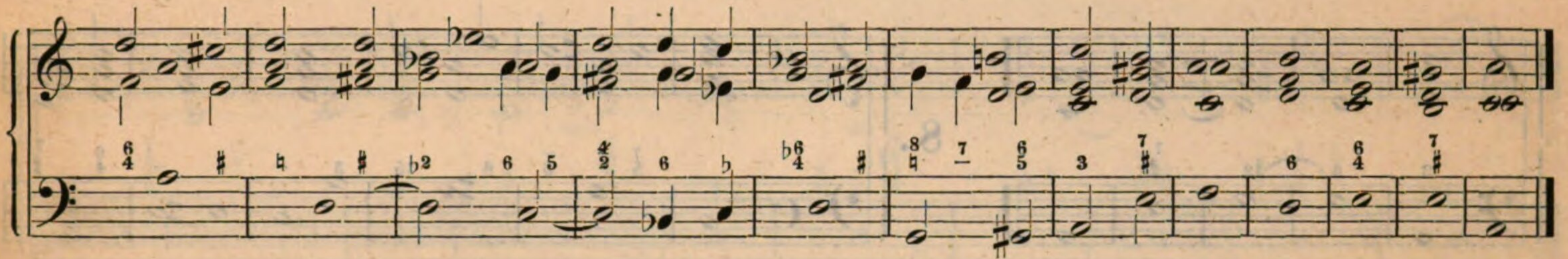
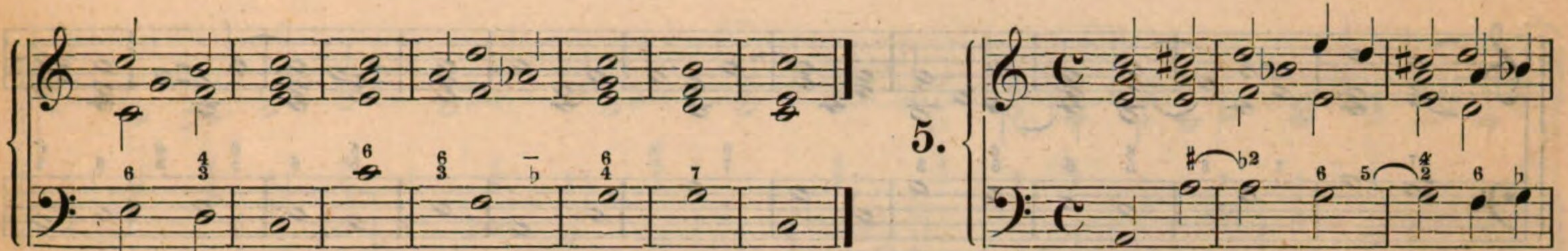
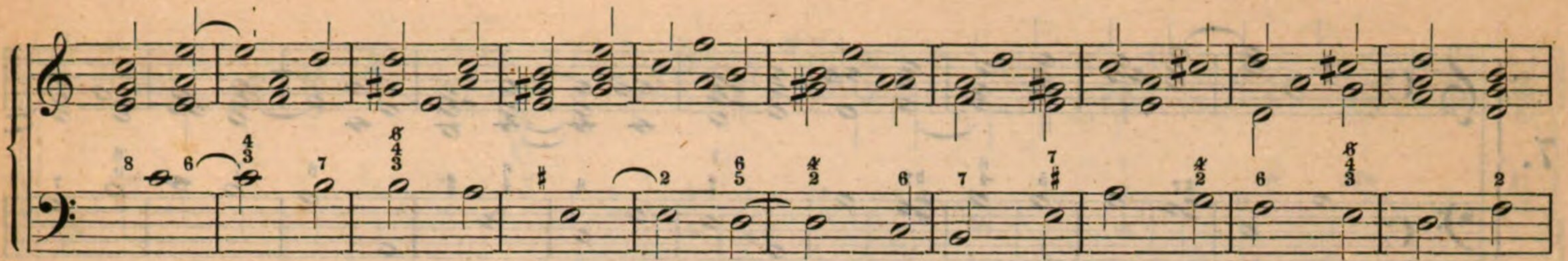
7 5 6 6 4 3 6 6 7 6 4 5 6 7 7 6

7 6 7 7 7 7 b7 b7 b7 b7 b7 b7 b5 b6 7

2.

6 7 7 7 7 7 7 6 6 4 4 6 7 6 4





7.

Musical notation for exercise 7, measures 1-8. The piece is in C major, common time. The right hand features a series of chords and eighth-note patterns. The left hand provides a bass line with some accidentals (sharps and naturals) and includes fingering numbers (7, 5, 6, 4, 7, 6, 4, 6, 7, 5, 7).

Musical notation for exercise 7, measures 9-16. The right hand continues with chordal textures. The left hand has a steady bass line with various accidentals and fingering numbers (7, 7, 8, 5, 6, 5, 3, 5, 8, 5, 6, 5, 4, 3, 6, 4).

8.

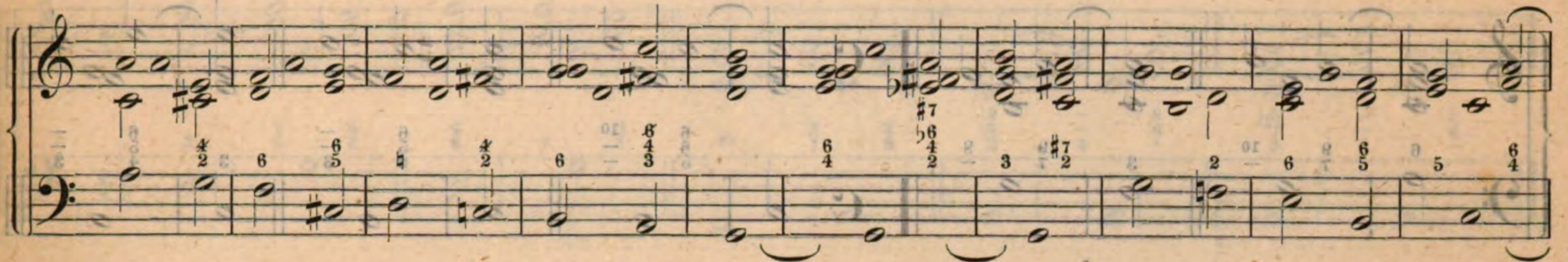
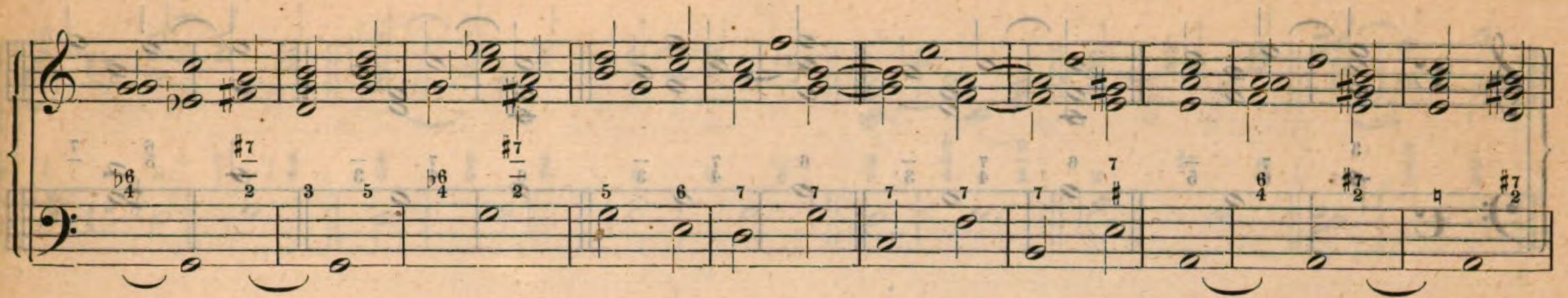
Musical notation for exercise 8, measures 1-8. The piece is in C major, common time. The right hand plays chords. The left hand has a simple bass line with some accidentals and fingering numbers (3, 6, 2, 7).

Musical notation for exercise 8, measures 9-16. The right hand continues with chords. The left hand has a bass line with various accidentals and fingering numbers (6, 5, 5, 5, 5, 3, 5, 5, 4, 3, 6, 4, 2, 6, 5, 5, 6, 5, 5).

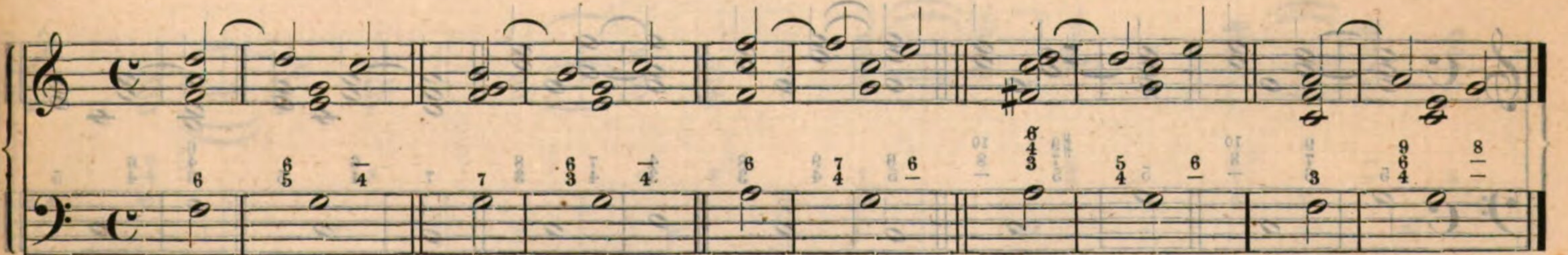
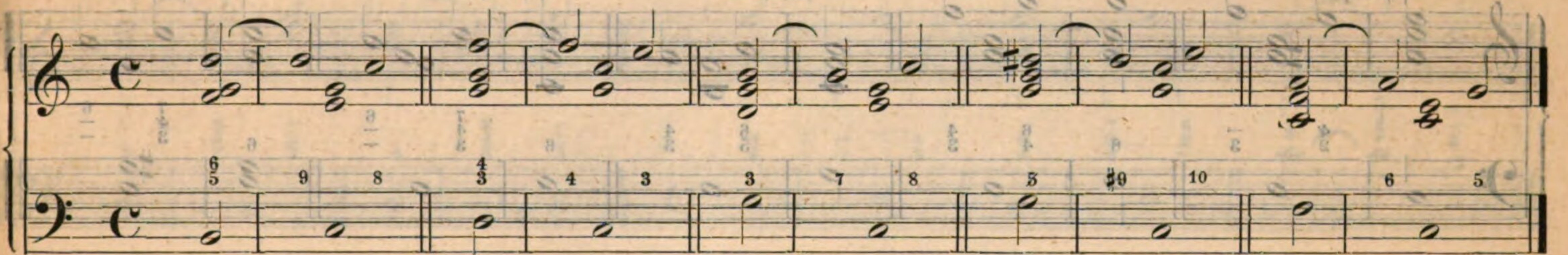
Musical notation for exercise 8, measures 17-24. The right hand continues with chords. The left hand has a bass line with various accidentals and fingering numbers (3, 2, 6, 3, 5, 5, 5, 4, 7, 7, 5, 6, 5, 7, 7).

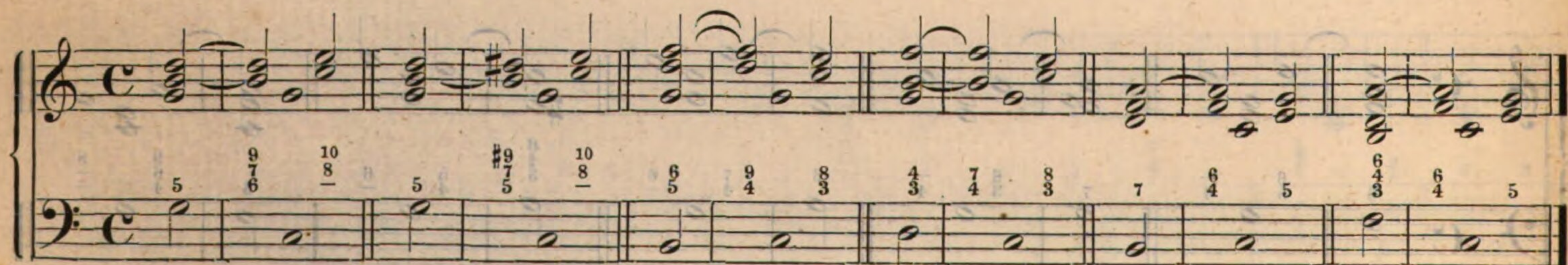
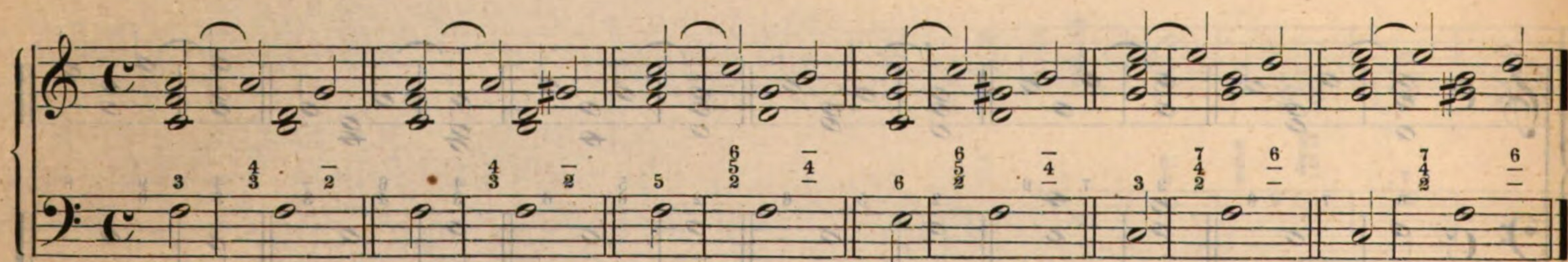
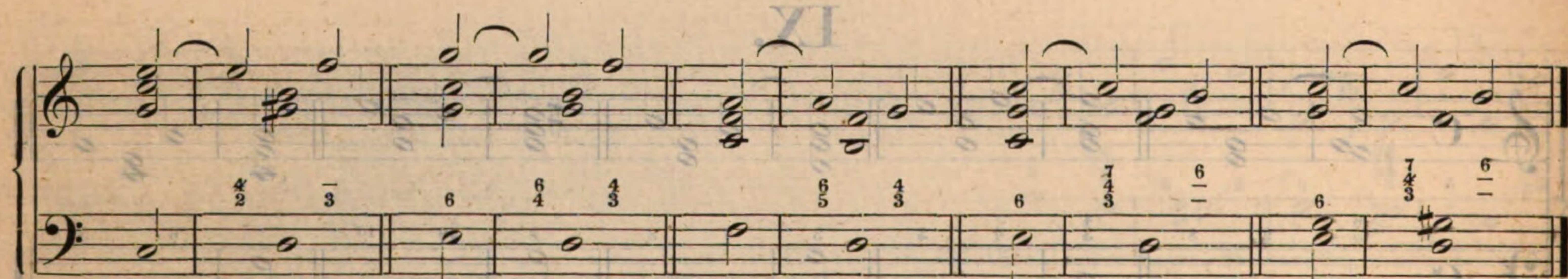
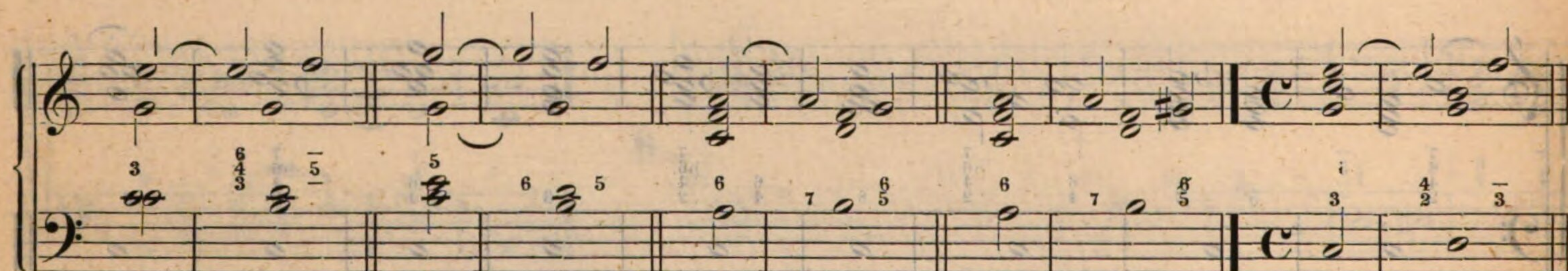
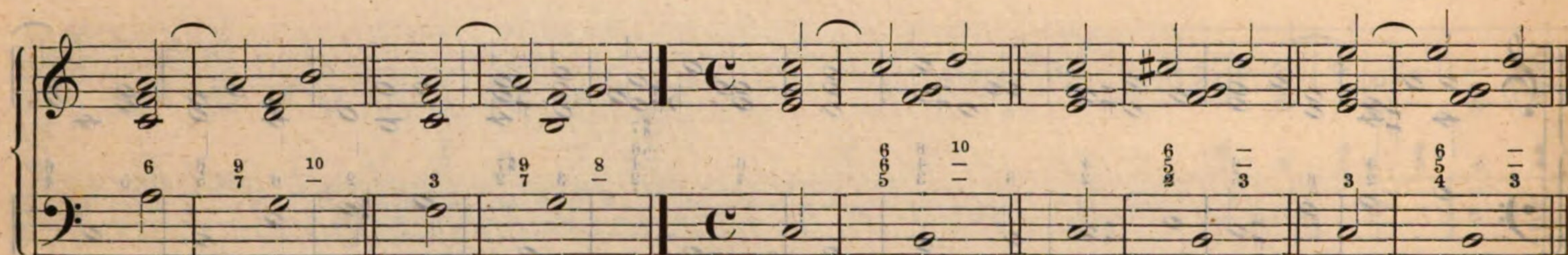
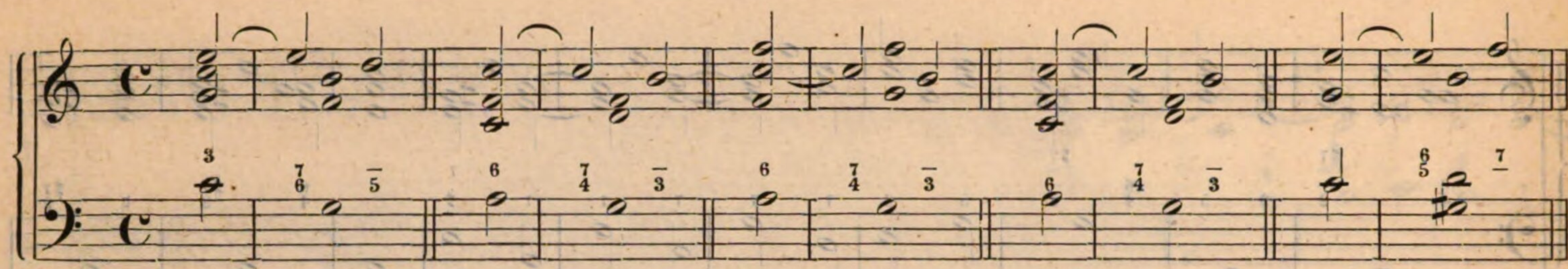
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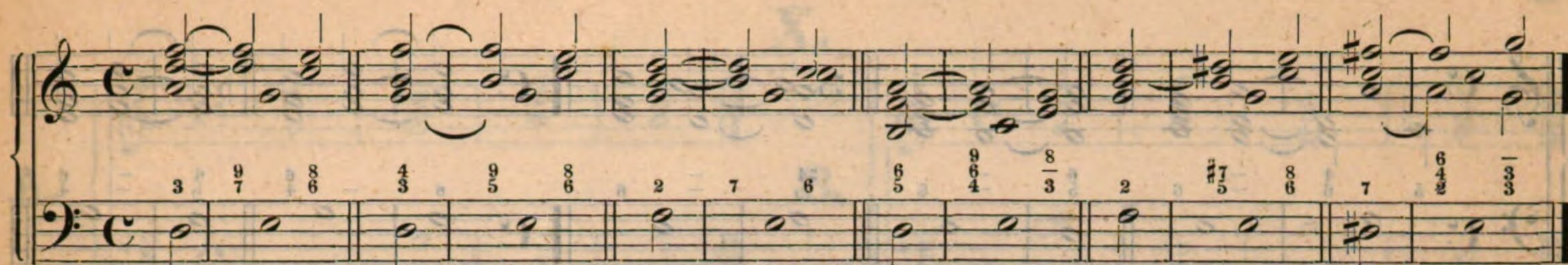
Musical notation for exercise 9, measures 1-8. The piece is in C major, common time. The right hand plays chords. The left hand has a simple bass line with some accidentals and fingering numbers (7, 2, 7, 5, 7, 6, 7, 5, 8, 3).

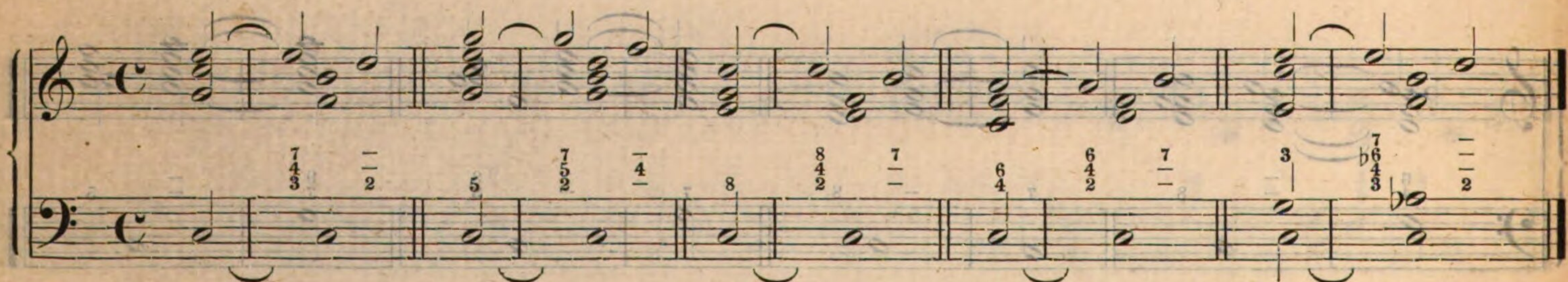
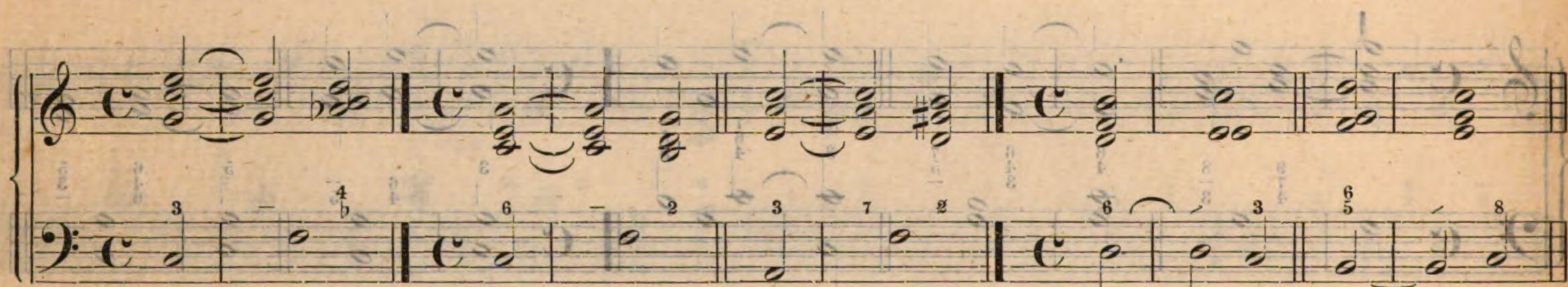
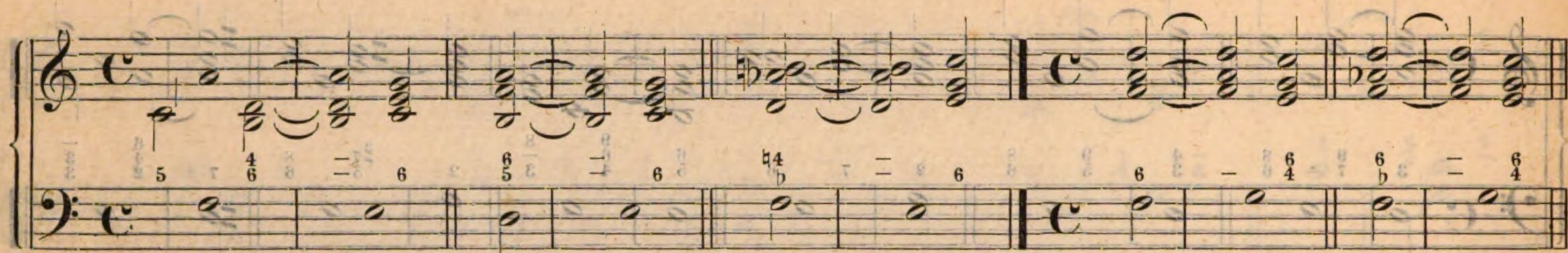


IX.



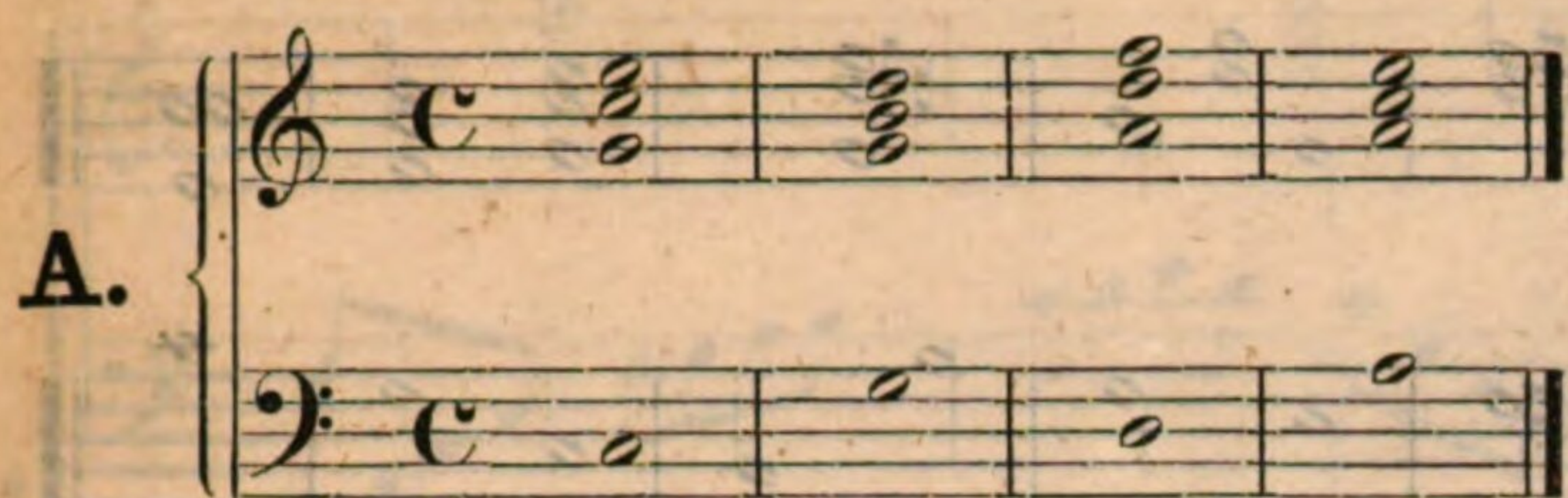




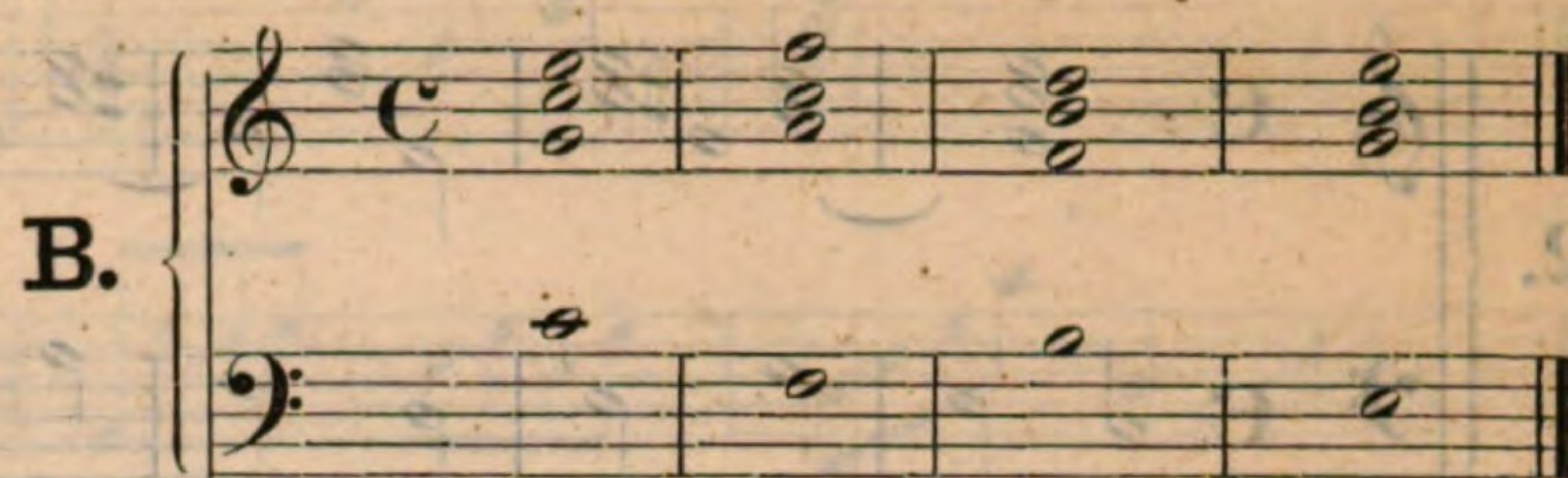


X.

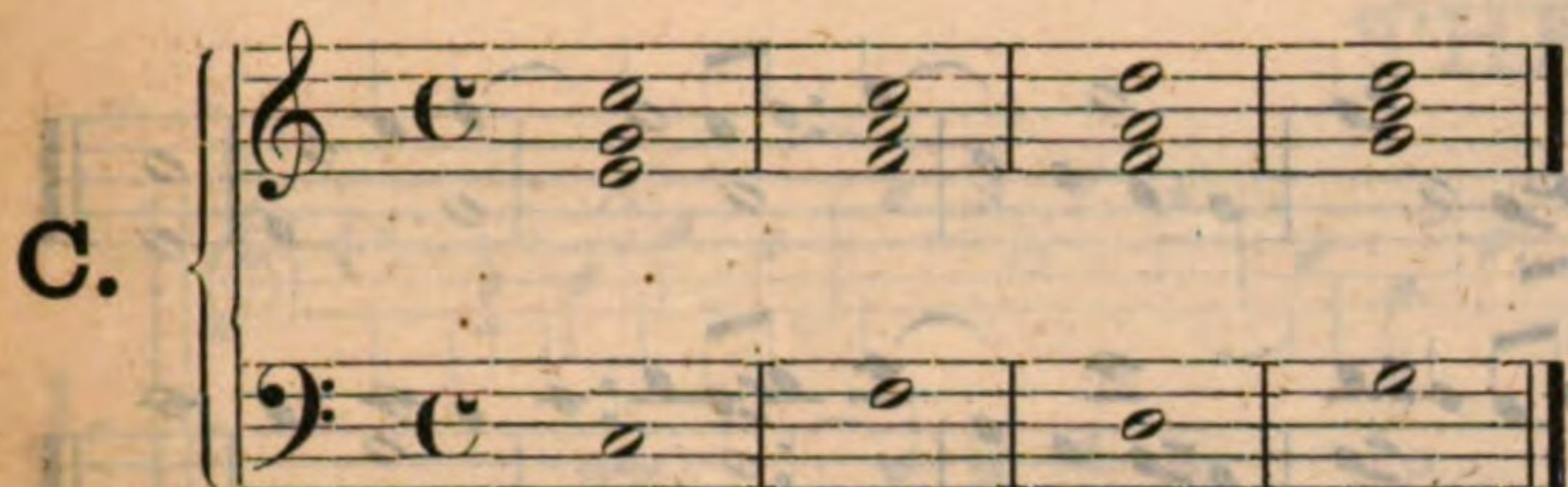
A.



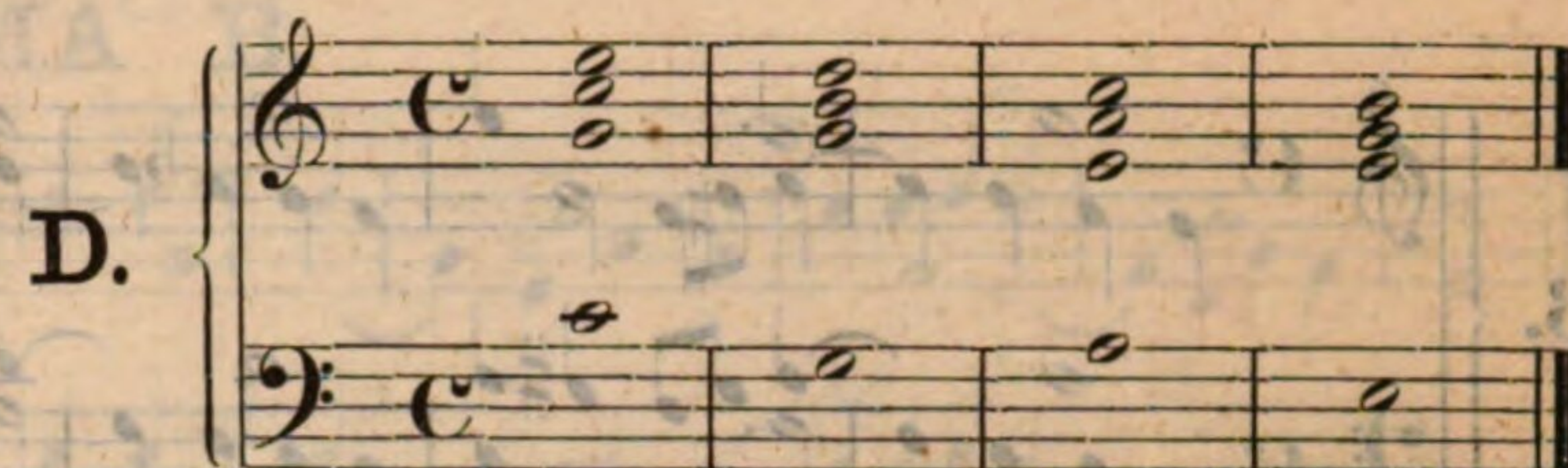
B.



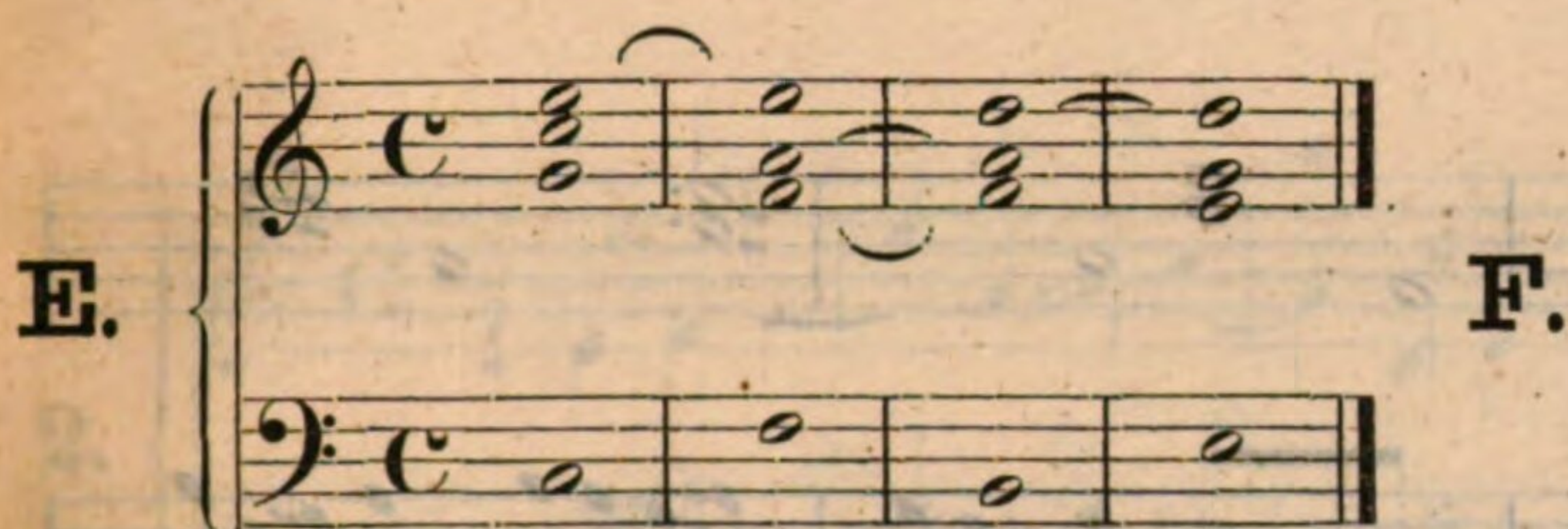
C.



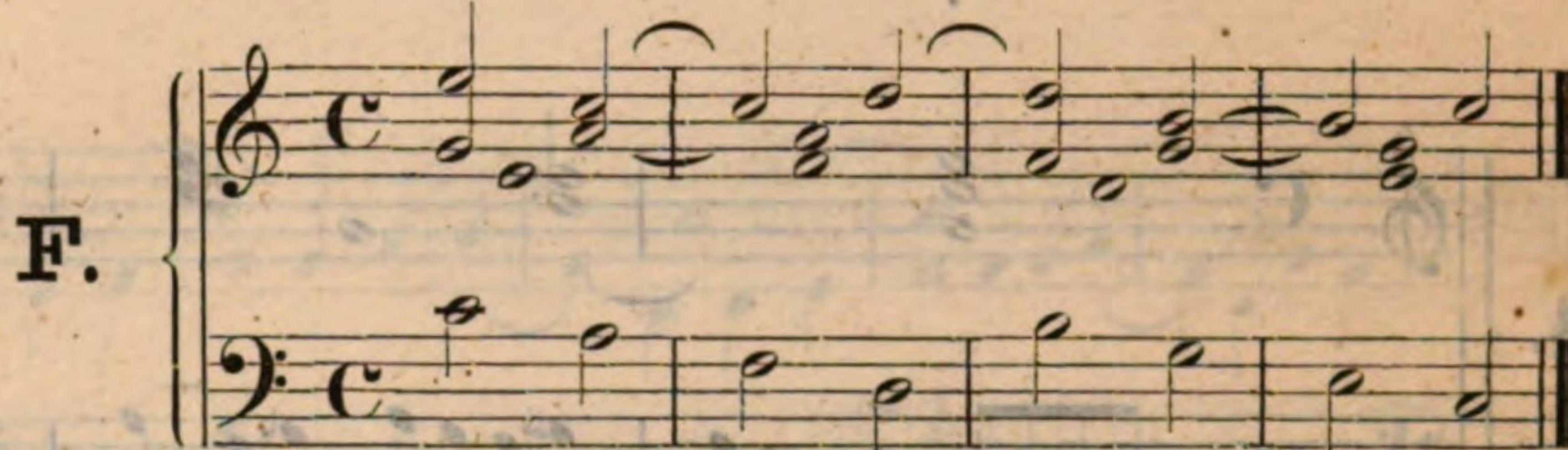
D.



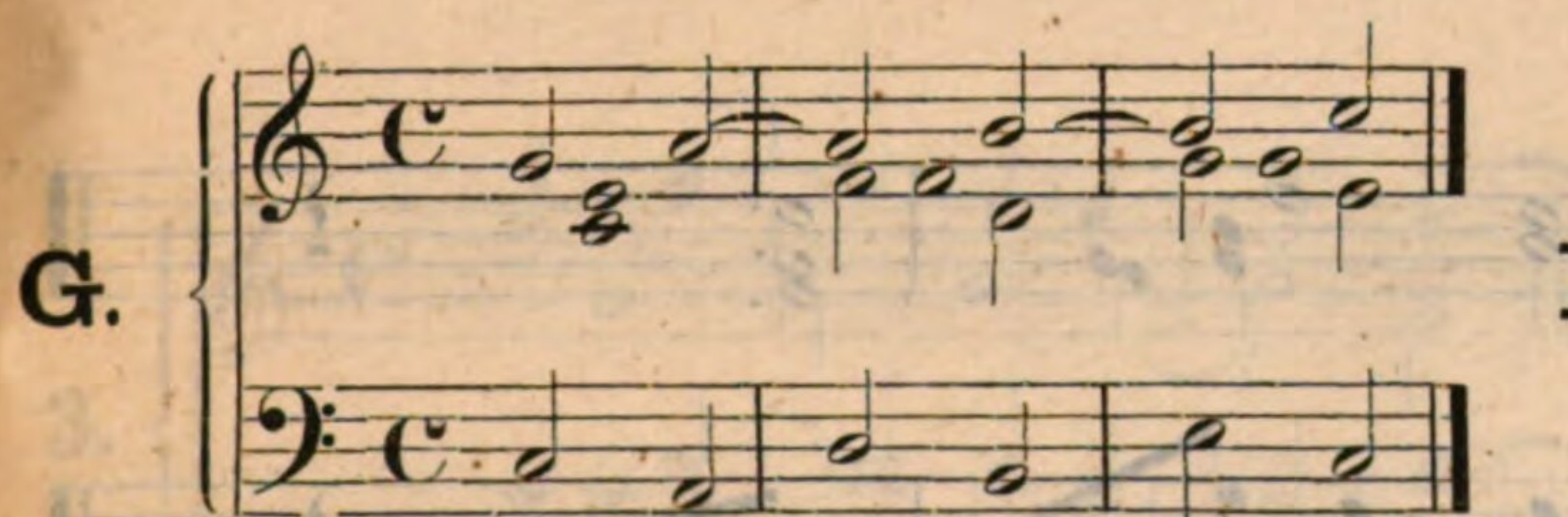
E.



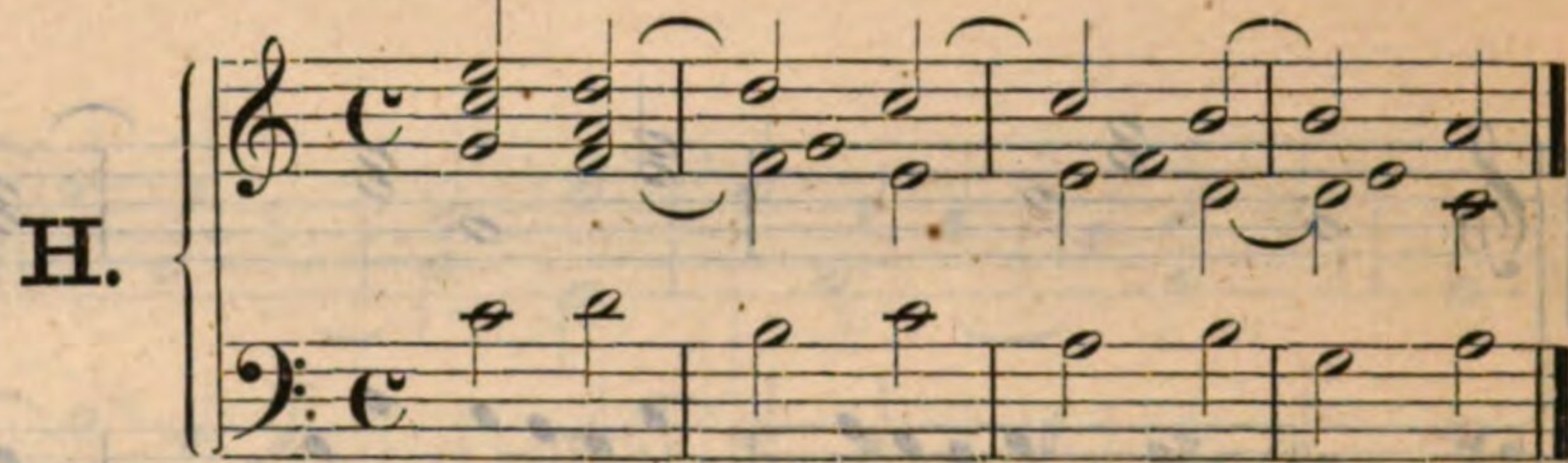
F.



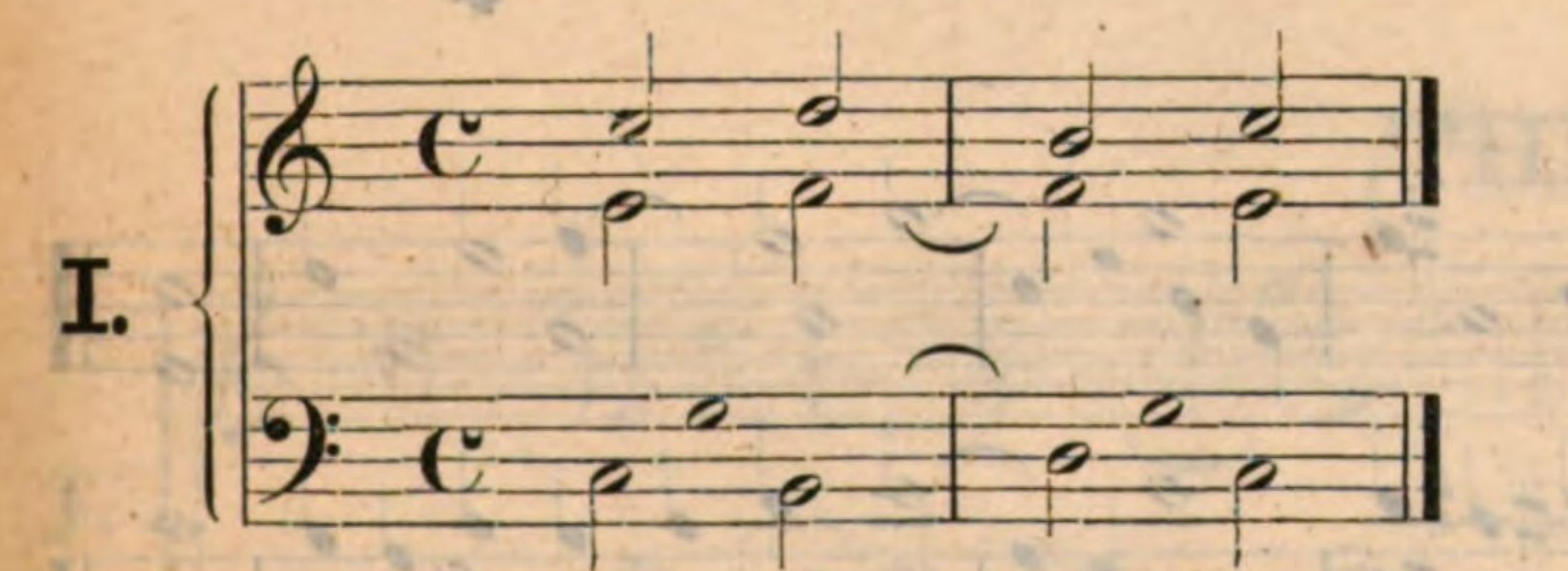
G.



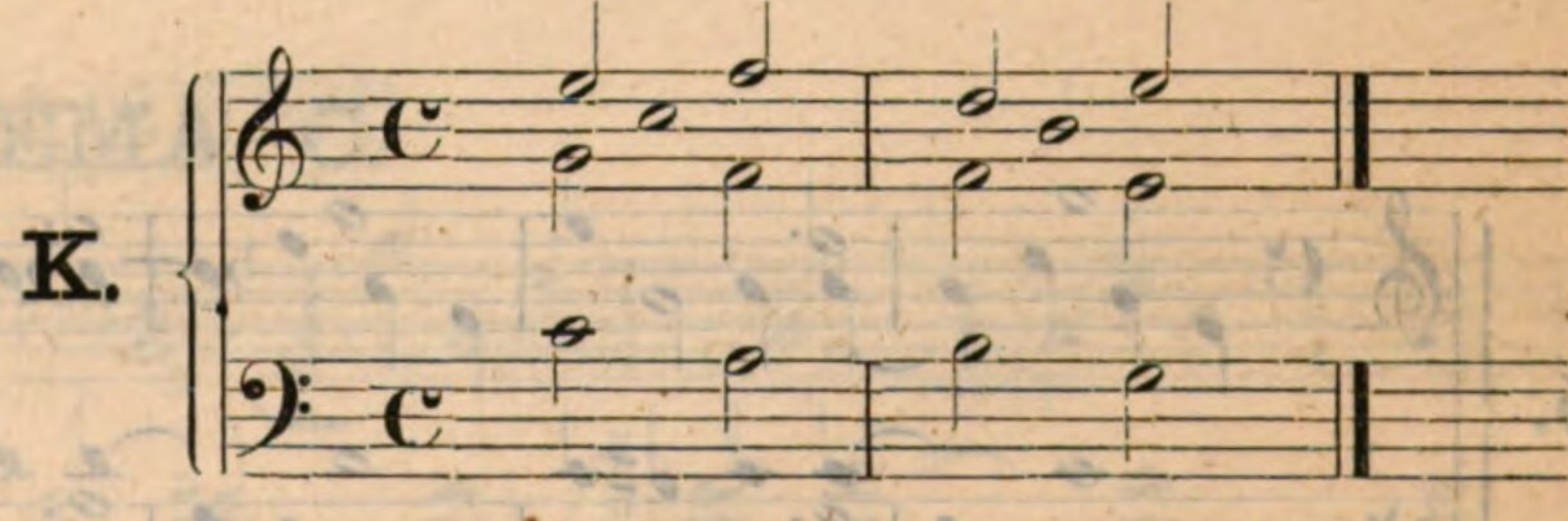
H.



I.



K.



XI.

THEMA A.

1.



2.

System 2, measures 1-4. Treble clef, common time. Bass clef, common time. The music consists of chords and single notes in both staves.

3.

System 3, measures 1-4. Treble clef, common time. Bass clef, common time. The music features more complex rhythmic patterns with eighth and sixteenth notes.

4.

System 4, measures 1-4. Treble clef, common time. Bass clef, common time. The music continues with chords and moving lines in both staves.

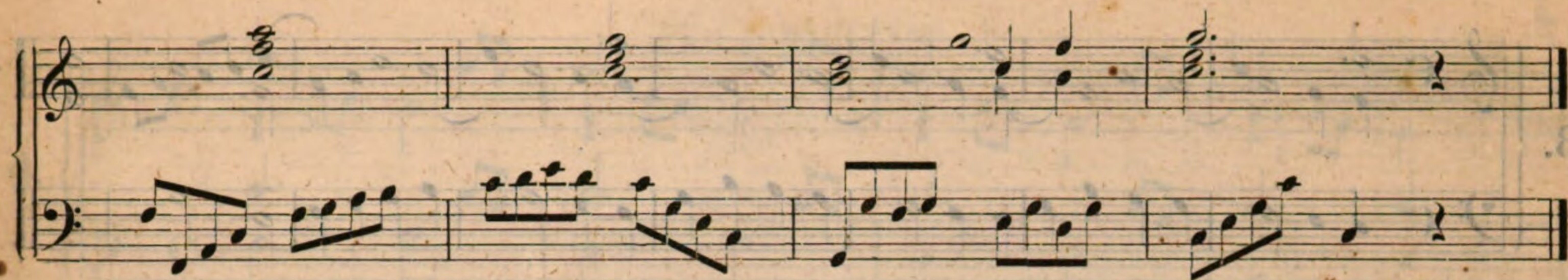
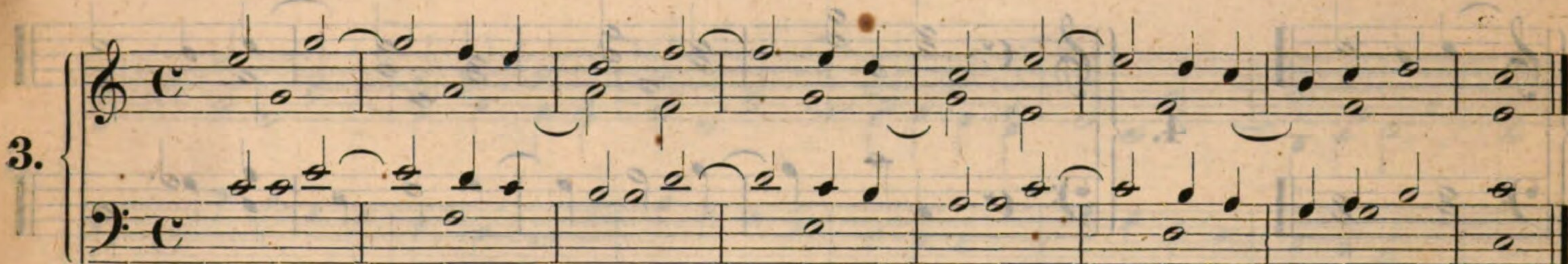
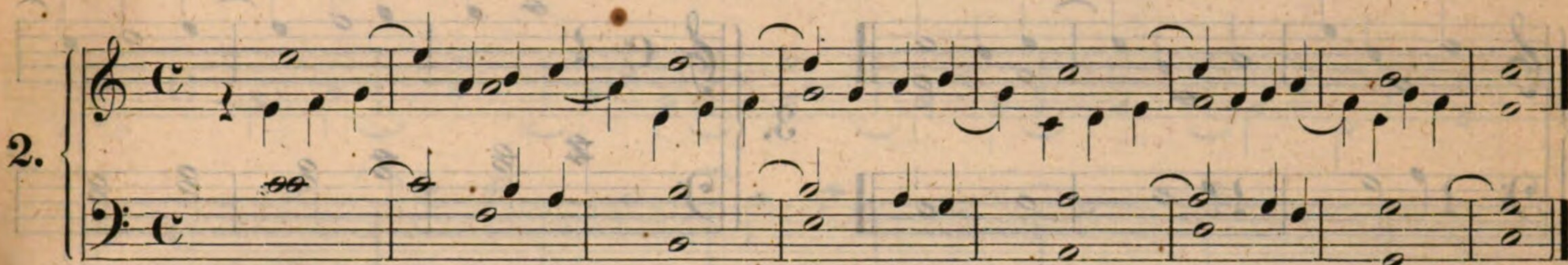
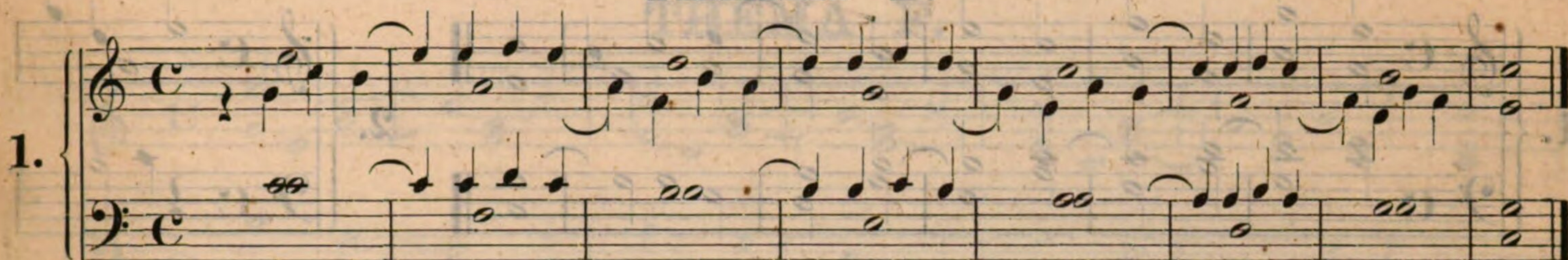
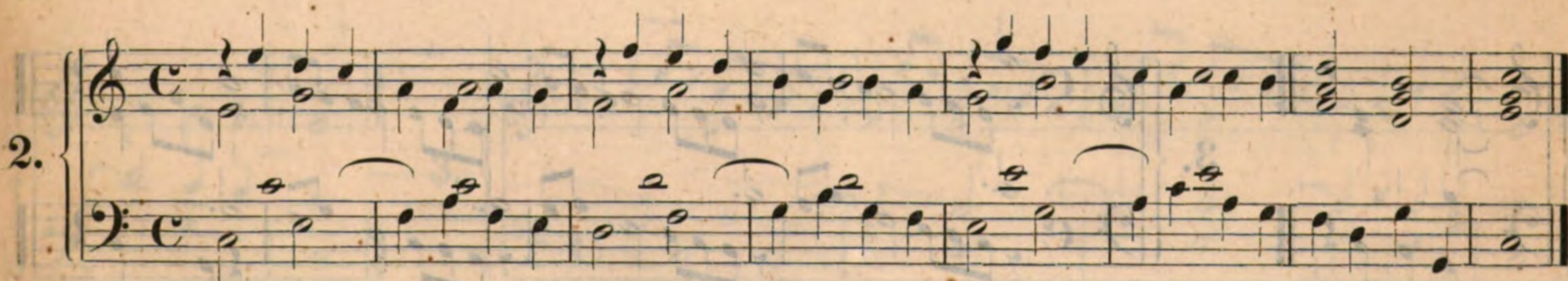
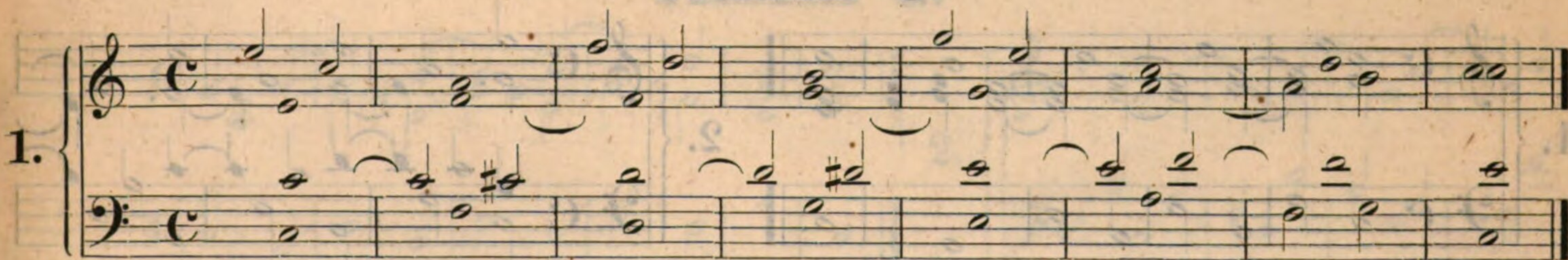
System 5, measures 1-4. Treble clef, common time. Bass clef, common time. The music features a mix of chords and single notes.

5.

System 6, measures 1-4. Treble clef, common time. Bass clef, common time. The music continues with complex rhythmic patterns.

6.

System 7, measures 1-4. Treble clef, common time. Bass clef, common time. The music features chords and moving lines in both staves.

**THEMA B.****THEMA C.**

3.

Musical notation for exercise 3, measures 1-8. The exercise is in C major, 2/4 time. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment of quarter notes.

THEMA D.

1.

Musical notation for exercise 1, measures 1-8. The exercise is in C major, 2/4 time. The treble staff features a melody of eighth notes, and the bass staff has a accompaniment of chords and eighth notes.

2.

Musical notation for exercise 2, measures 1-4. The exercise is in C major, 2/4 time. The treble staff has a melody of eighth notes, and the bass staff has a simple accompaniment of quarter notes.

Musical notation for exercise 1, measures 9-12. The exercise is in C major, 2/4 time. The treble staff continues the melody, and the bass staff continues the accompaniment.

3.

Musical notation for exercise 3, measures 9-12. The exercise is in C major, 2/4 time. The treble staff continues the melody, and the bass staff continues the accompaniment.

Musical notation for exercise 1, measures 13-16. The exercise is in C major, 2/4 time. The treble staff continues the melody, and the bass staff continues the accompaniment.

4.

Musical notation for exercise 4, measures 1-8. The exercise is in C major, 2/4 time. The treble staff contains a melody of eighth notes, and the bass staff has a simple accompaniment of quarter notes.

THEMA E.

1.

Musical notation for exercise 1, measures 1-8. The exercise is in C major, 2/4 time. The treble staff features a melody of eighth notes, and the bass staff has a simple accompaniment of quarter notes.

2.

Musical notation for exercise 2, measures 1-8. The exercise is in C major, 2/4 time. The treble staff contains a melody of eighth notes, and the bass staff has a simple accompaniment of quarter notes.

Musical notation for exercise 1, measures 9-12. The exercise is in C major, 2/4 time. The treble staff continues the melody, and the bass staff continues the accompaniment.

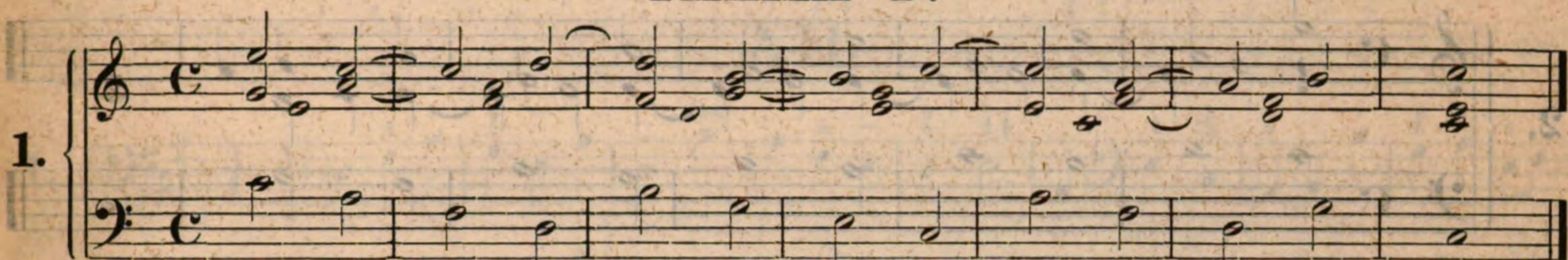
3.

Musical notation for exercise 3, measures 1-8. The exercise is in C major, 2/4 time. The treble staff contains a melody of eighth notes, and the bass staff has a simple accompaniment of quarter notes.

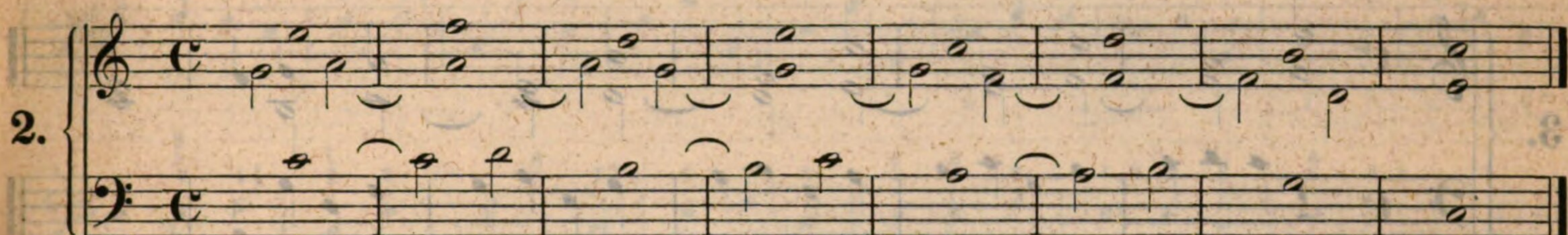
4.

**THEMA F.**

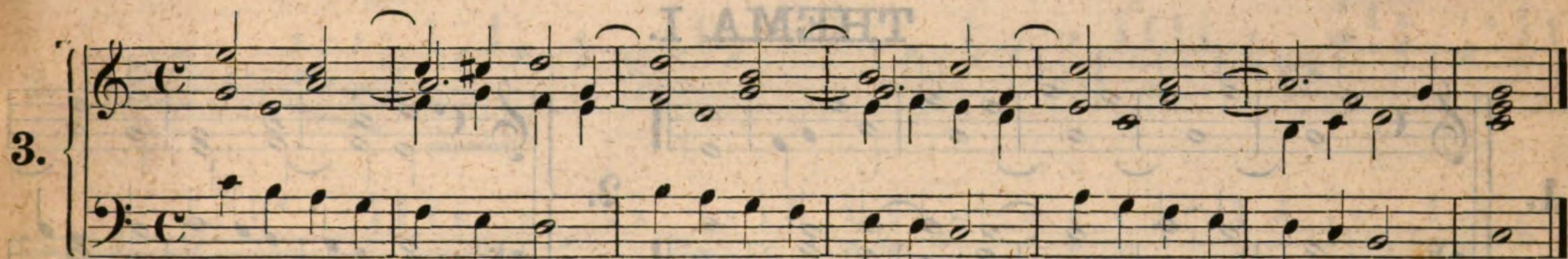
1.



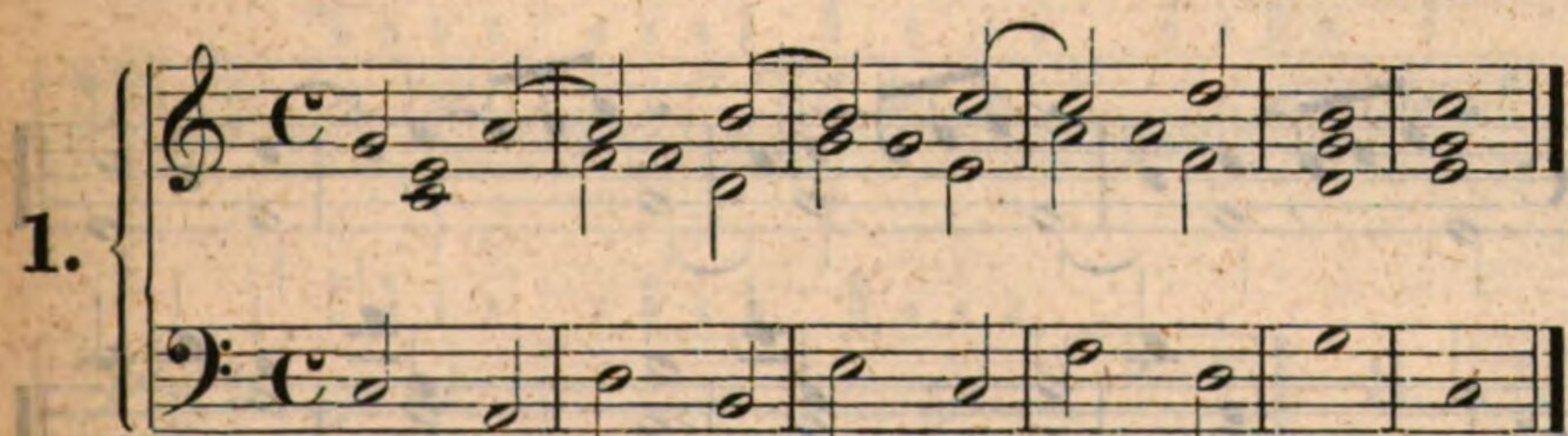
2.



3.

**THEMA G.**

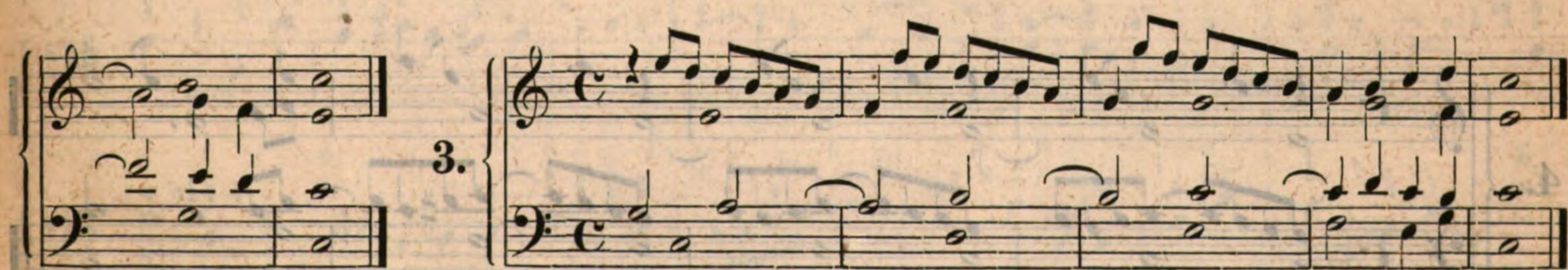
1.



2.

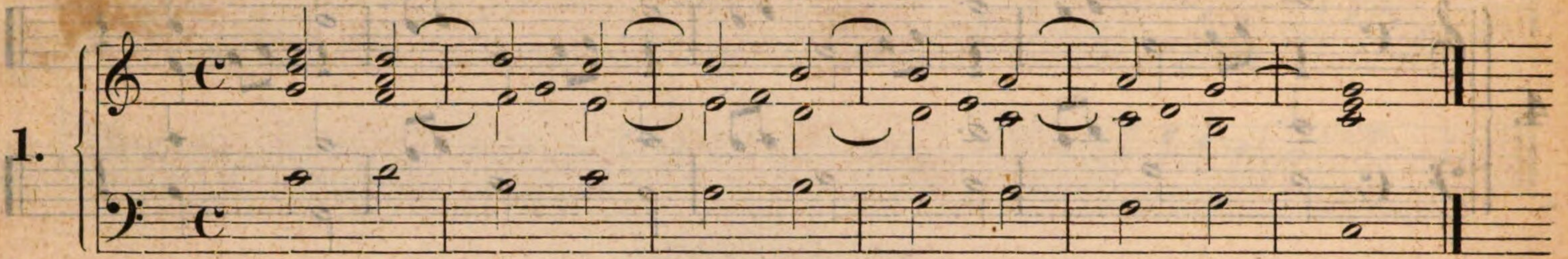


3.



THEMA H.

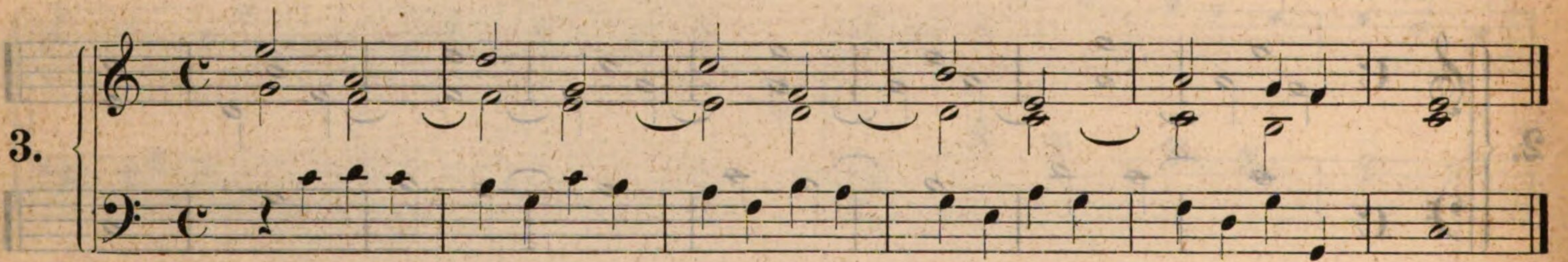
1.



2.

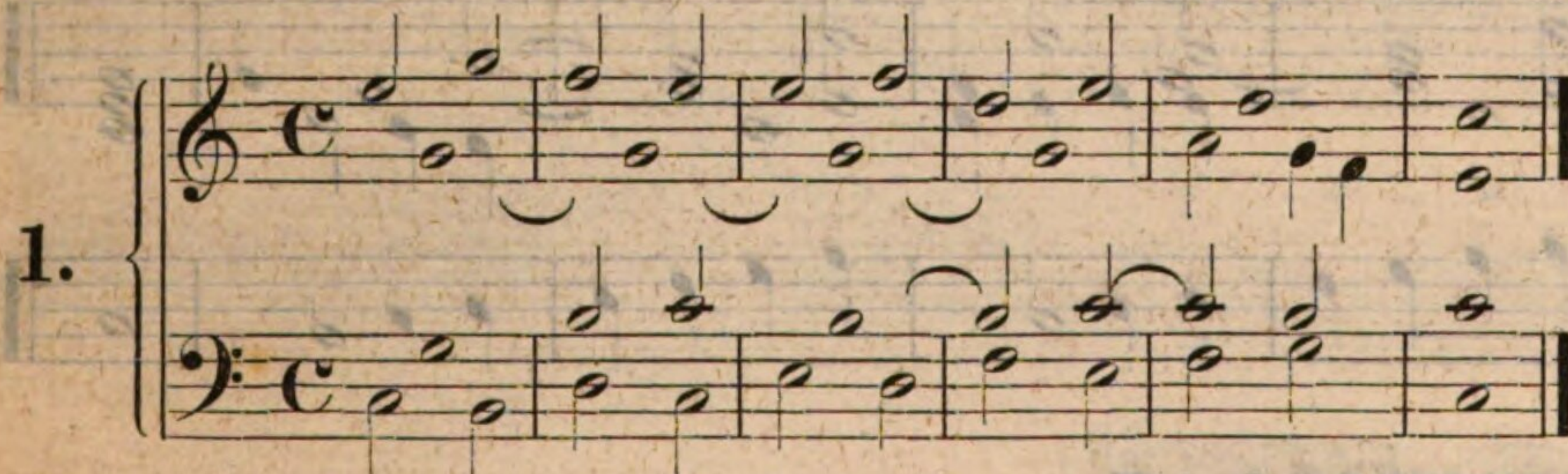


3.

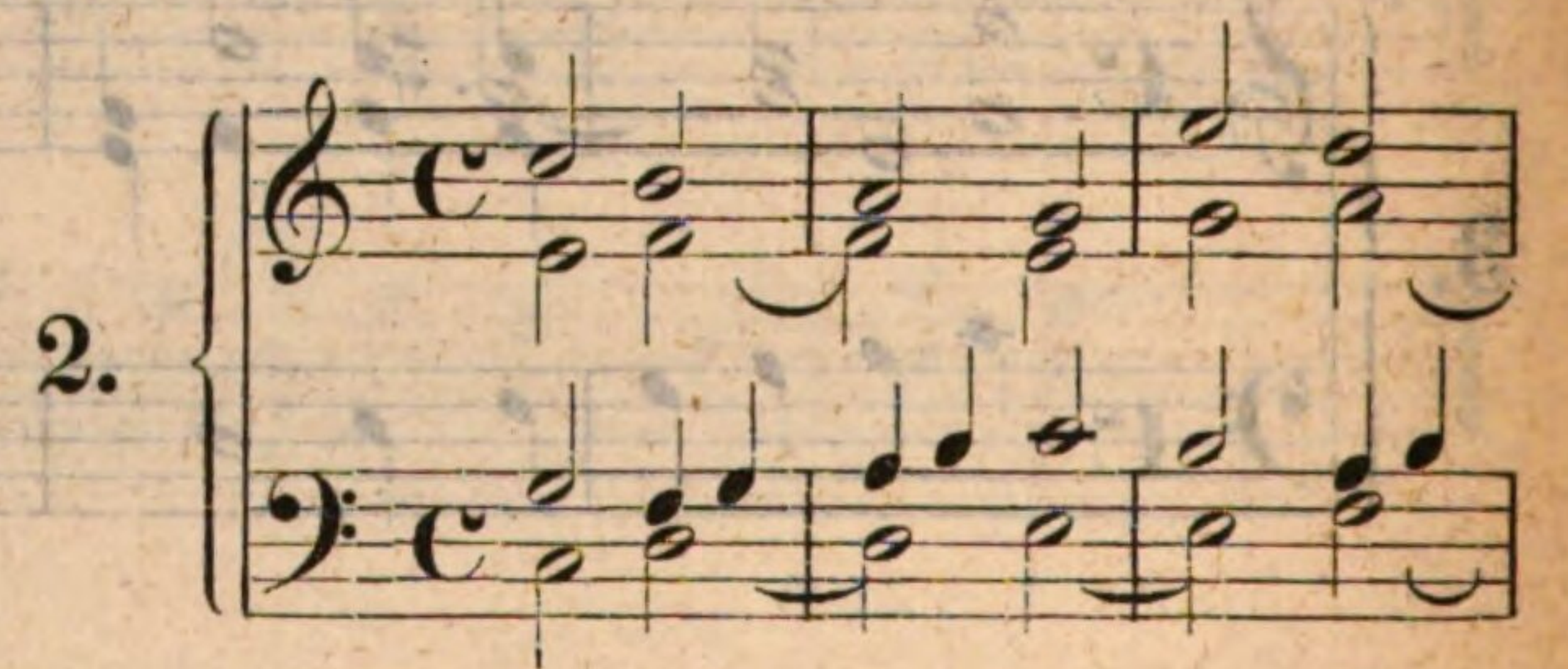


THEMA I.

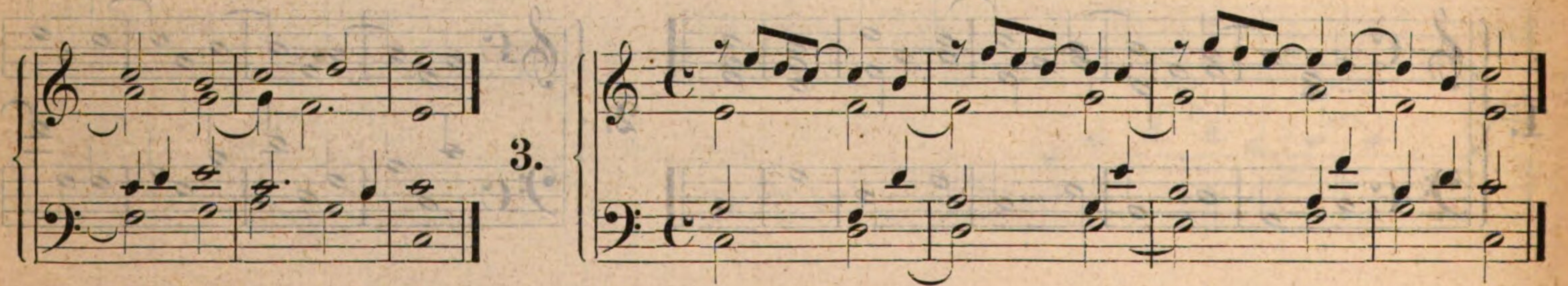
1.



2.



3.



4.



THEMA K.

1. 2.

The first system of 'THEMA K.' consists of two staves. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef with a common time signature (C). The music is written in a key with one sharp (F#). The first system is marked with a '1.' and the second system with a '2.'.

XII.

1. 2. 3.

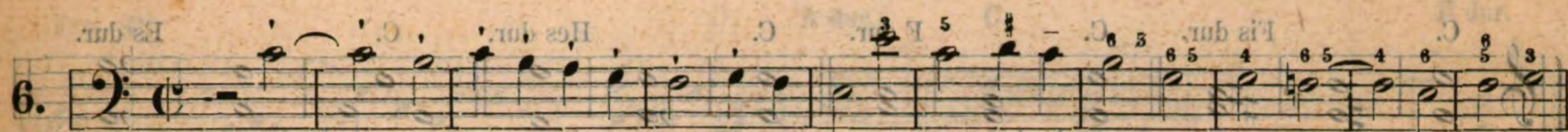
The second system of 'XII.' consists of three staves. The first staff is in bass clef with a 3/4 time signature. The second and third staves are in bass clef with a common time signature (C). The music is written in a key with one sharp (F#). The first system is marked with a '1.', the second system with a '2.', and the third system with a '3.'.

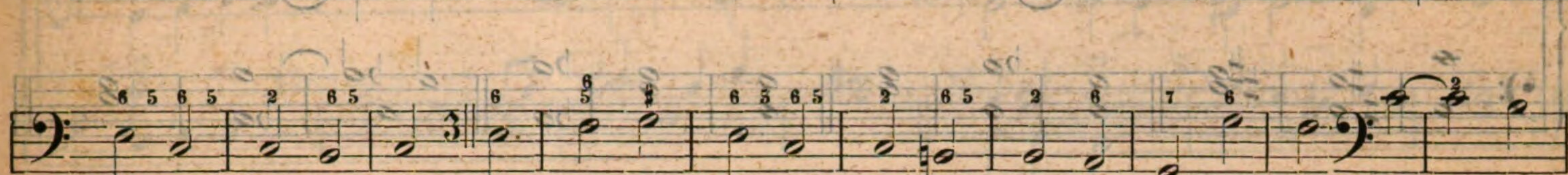
Handwritten musical score on page 32, featuring ten staves of music in bass clef. The notation includes various notes, rests, and fingerings, with some staves marked with a '4.' indicating a fourth ending. The music is written on a grid background.

The score is divided into two main sections, each starting with a '4.' marking. The first section consists of five staves, and the second section consists of five staves. The notation includes various notes, rests, and fingerings, with some staves marked with a '4.' indicating a fourth ending. The music is written on a grid background.

4.

4.

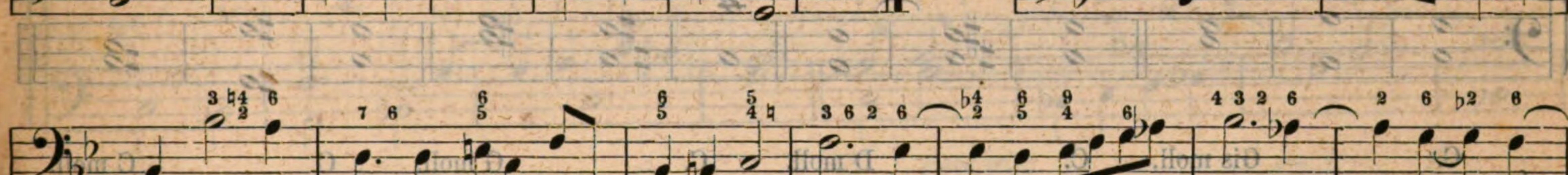
6. 



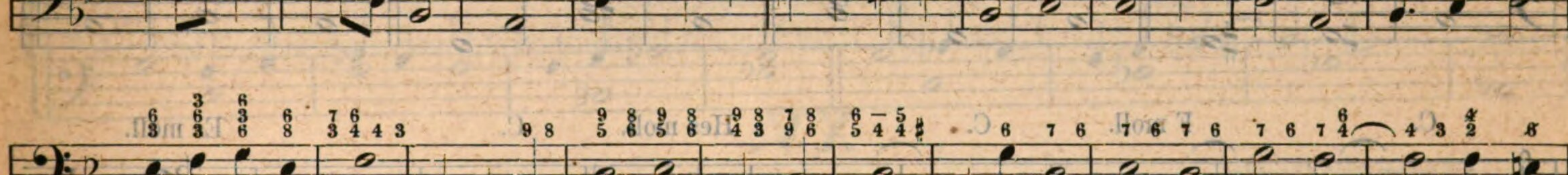






7. 



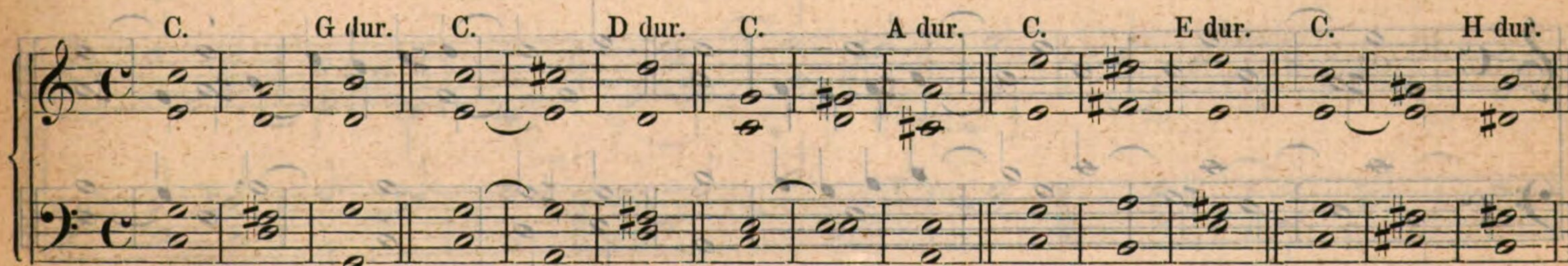






XIII.

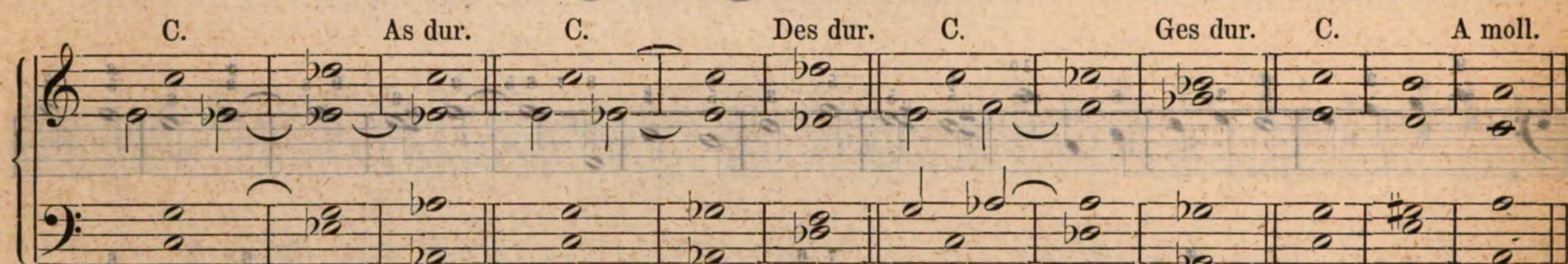
C. G dur. C. D dur. C. A dur. C. E dur. C. H dur.



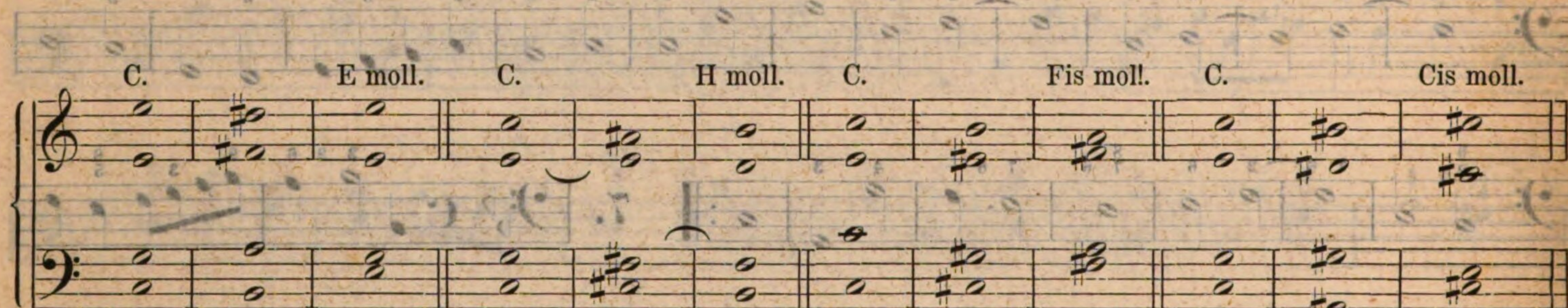
C. Fis dur. C. F dur. C. Hes dur. C. Es dur.



C. As dur. C. Des dur. C. Ges dur. C. A moll.



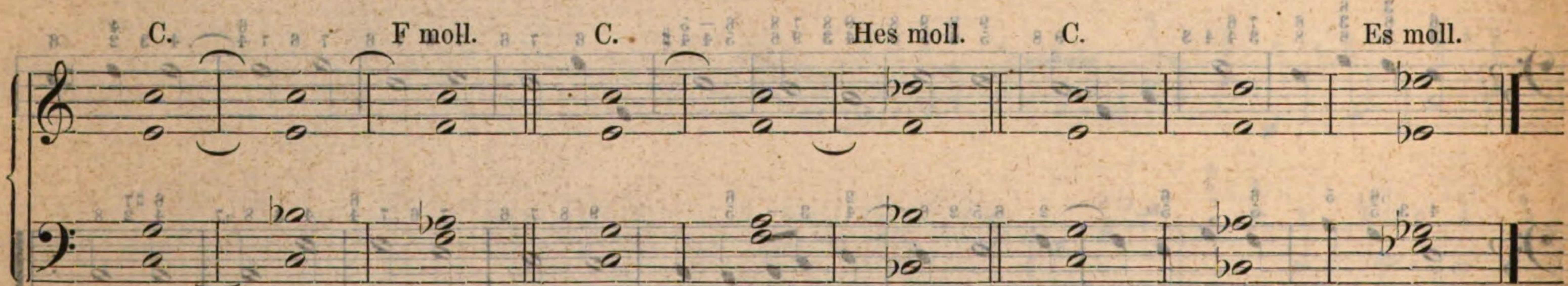
C. E moll. C. H moll. C. Fis moll. C. Cis moll.



C. Gis moll. C. D moll. C. G moll. C. C moll.



C. F moll. C. Hes moll. C. Es moll.



XIV.

C. G dur. C. D dur.



Hom C. A dur. C. E dur.

Hom C. Hom D. C. H dur. C. Fis dur.

Hom F. Hom C. F dur. C. Hes dur.

Hom Es. Hom As. Es dur. C. As dur.

Des dur. C. Ges dur.

C. A moll. C. E moll. C. H moll.

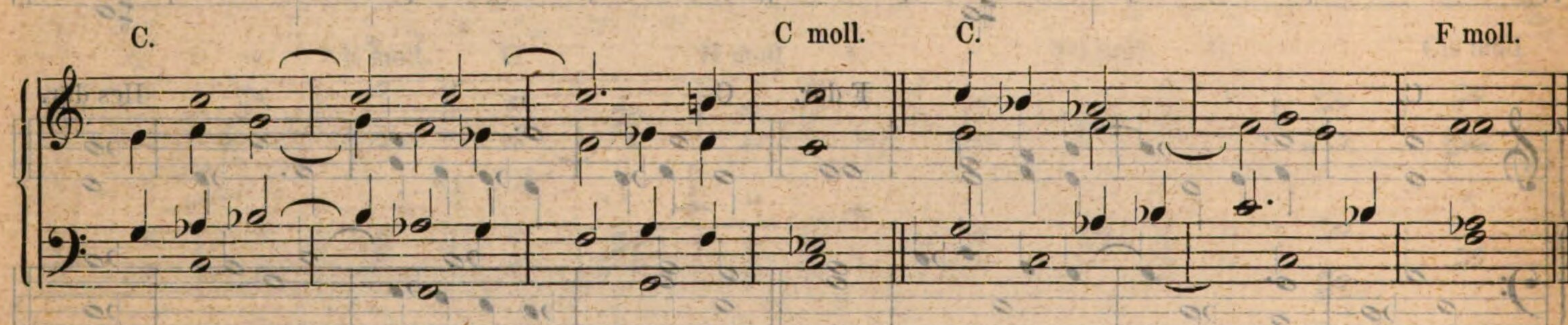
C. Fis moll. C. Cis moll.



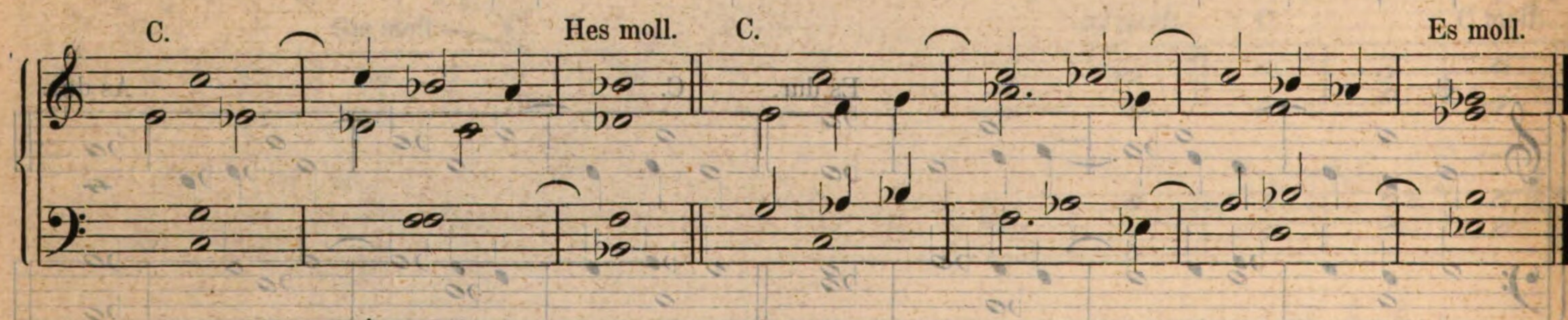
C. Gis moll. C. D moll. C. G moll.



C. C moll. C. F moll.

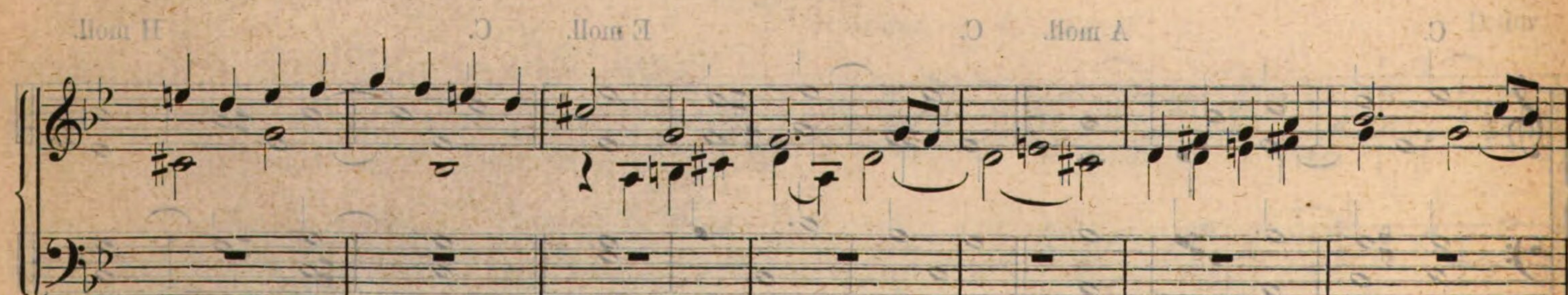
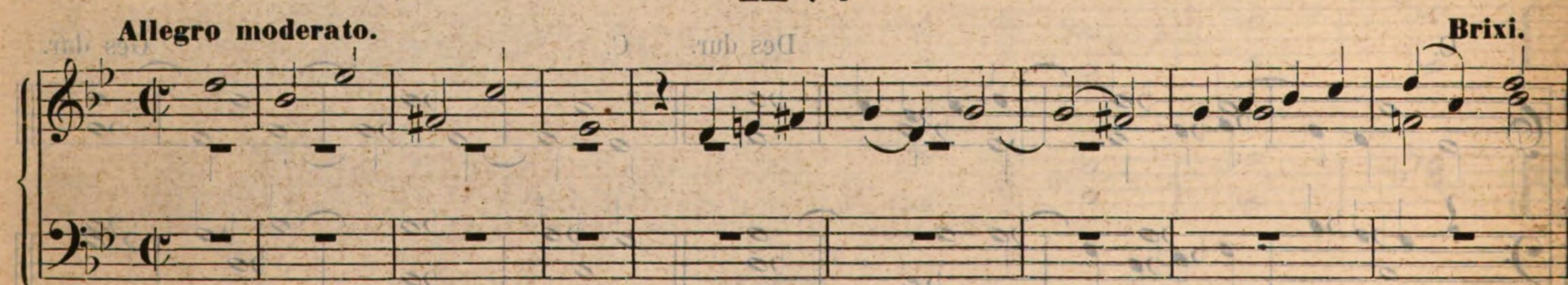


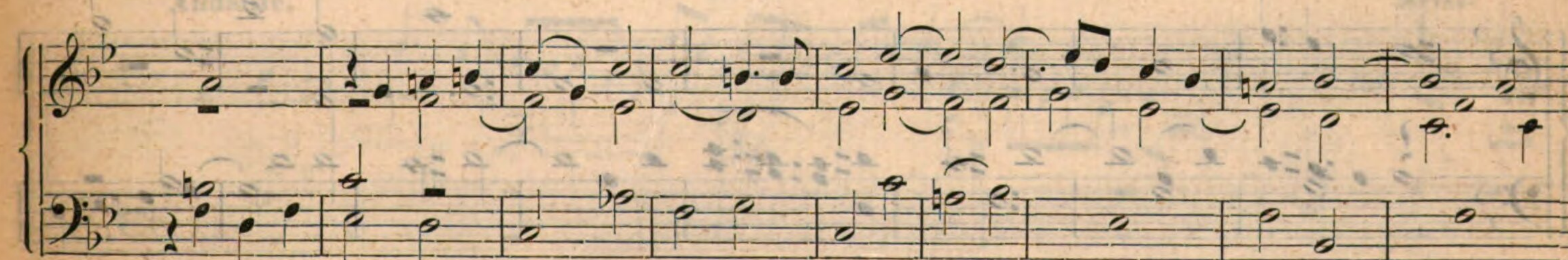
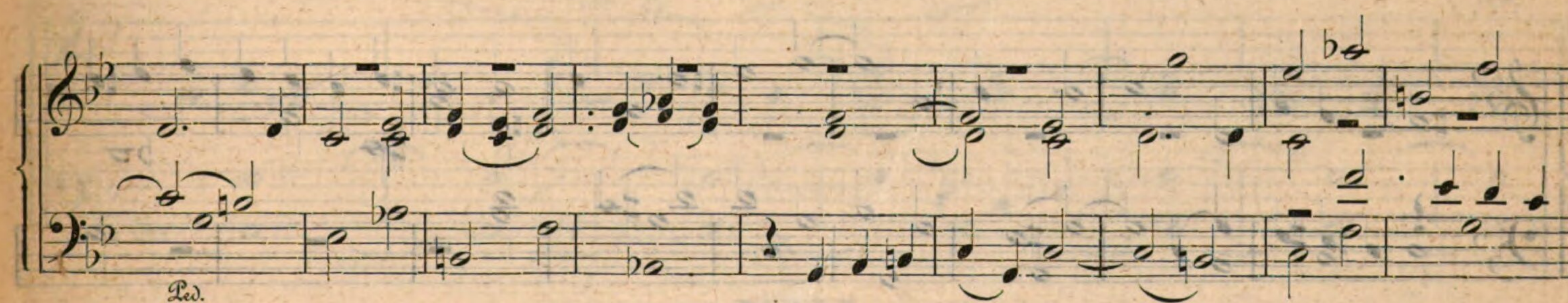
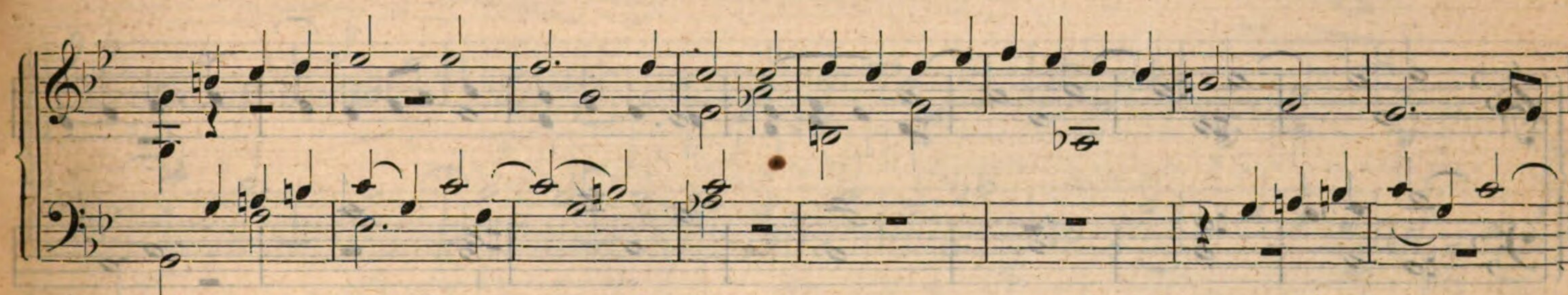
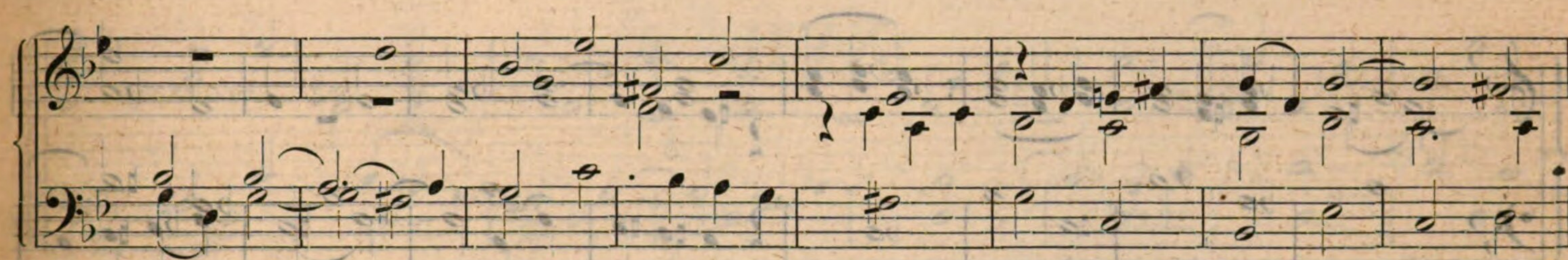
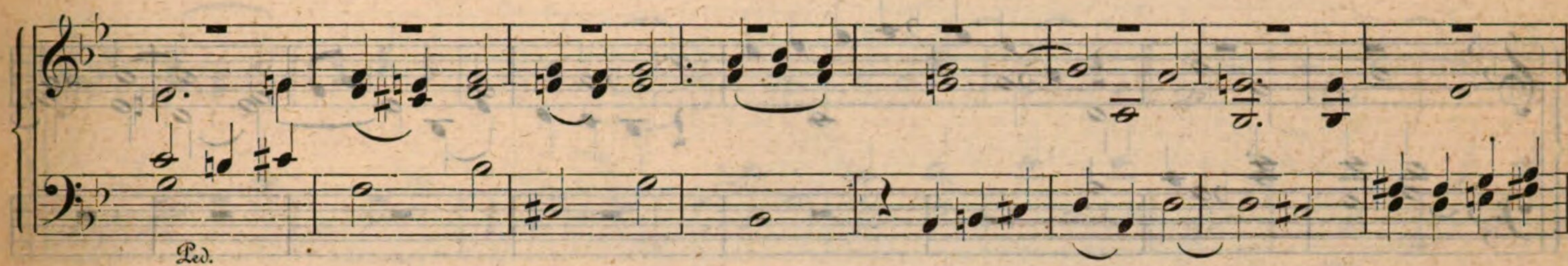
C. Hes moll. C. Es moll.

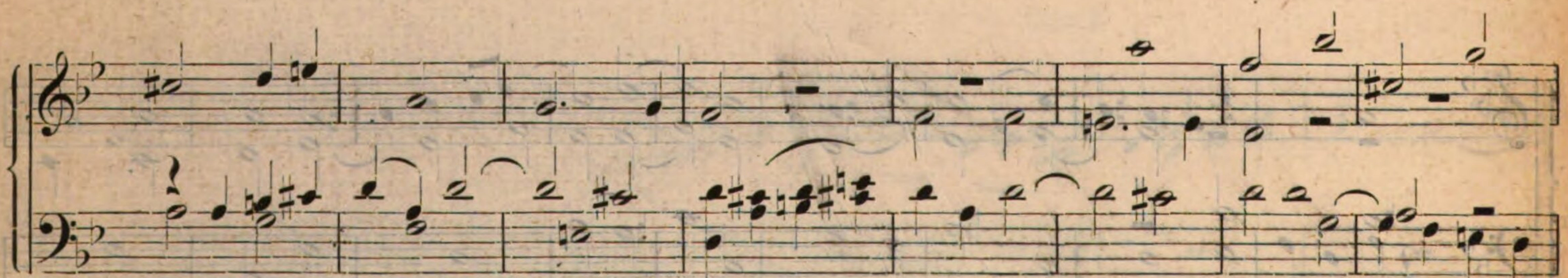
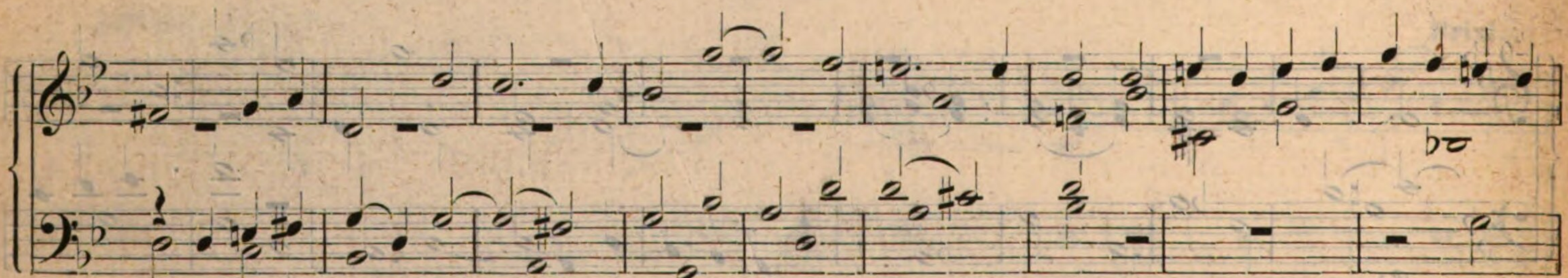
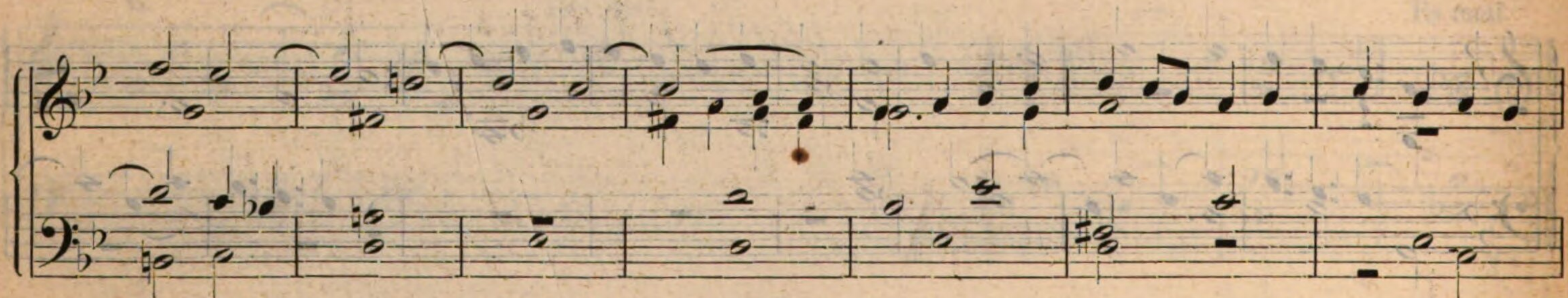
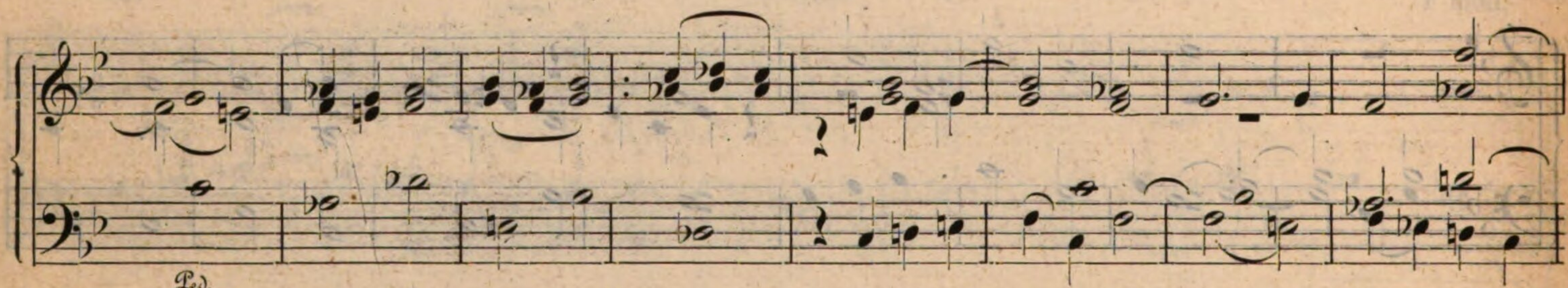
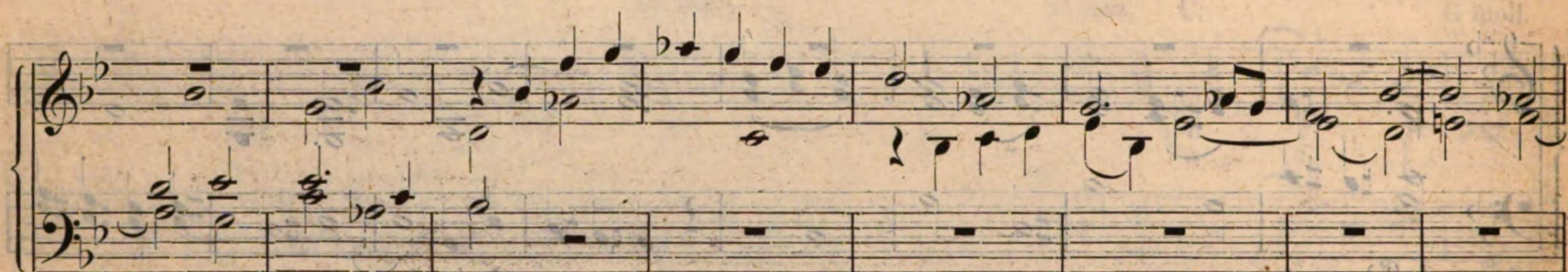
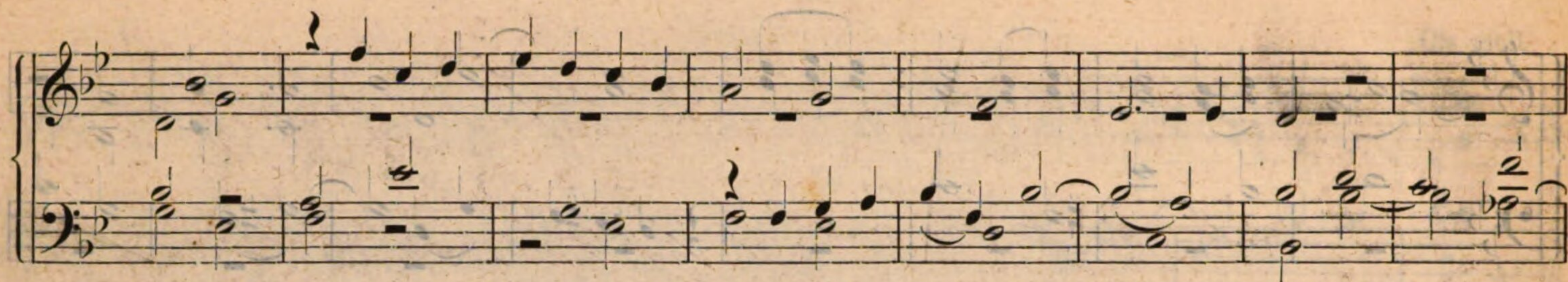


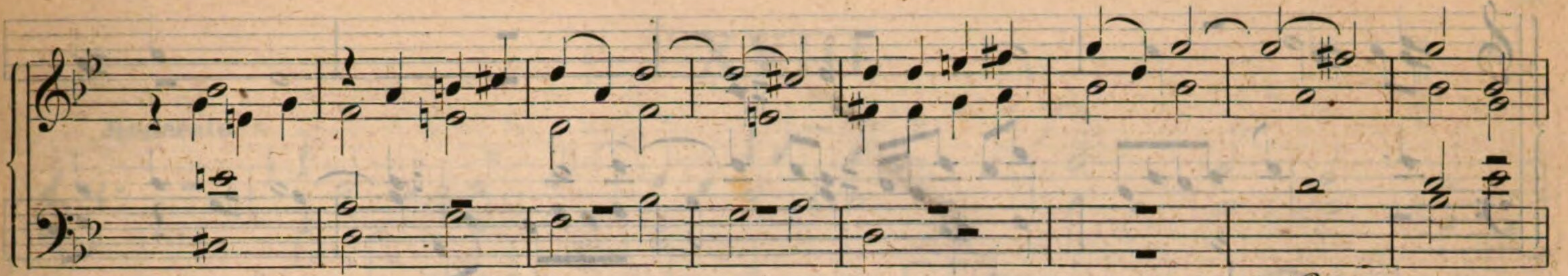
XV.

Allegro moderato. Brixi.

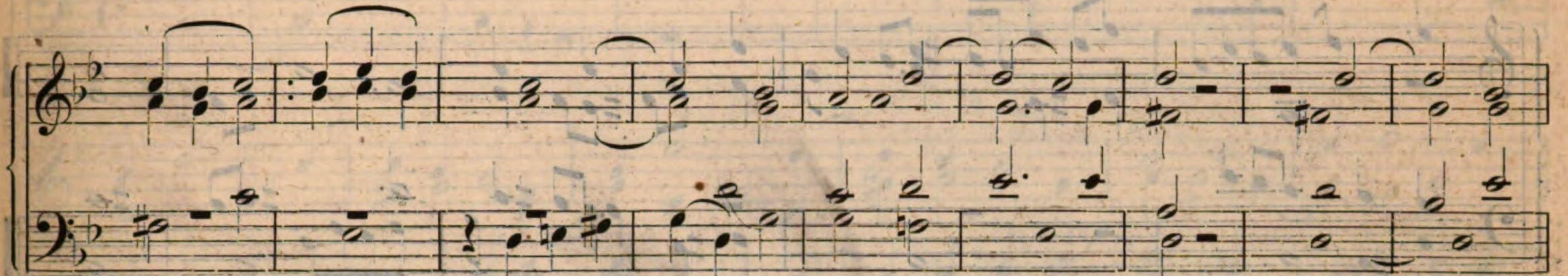




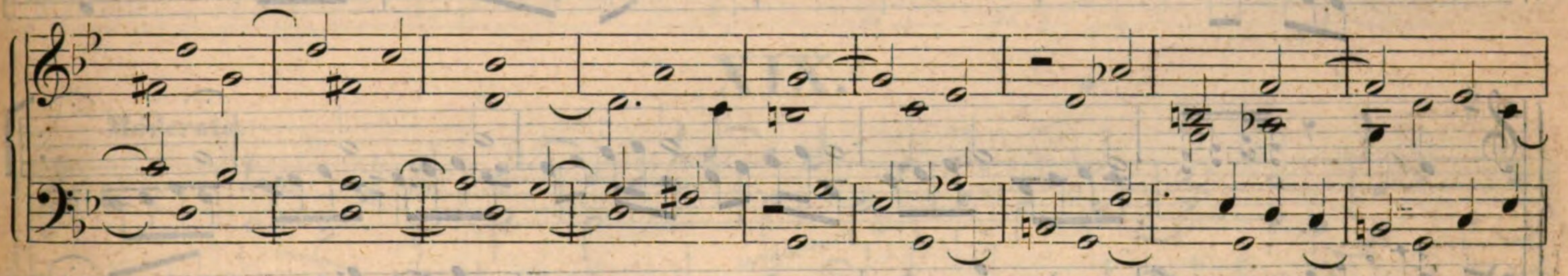
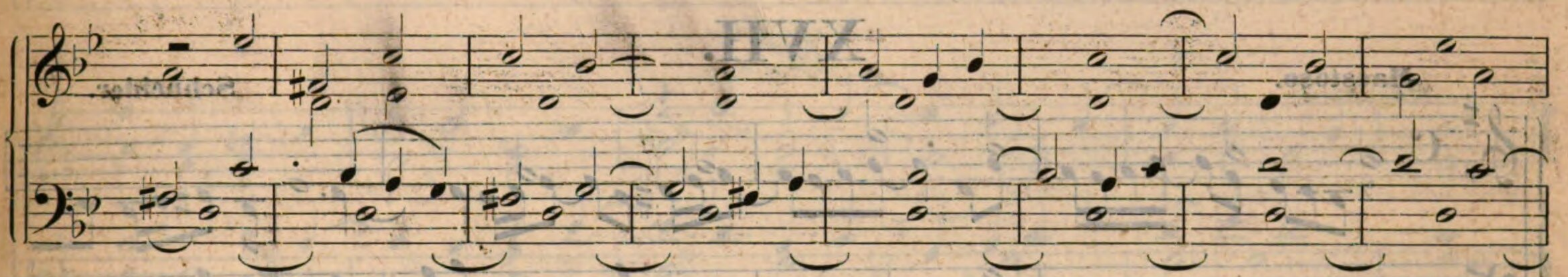




Ad.



Ad.



XVI.

Andante.

Brixl.



Two systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The first system shows a melodic line in the treble and a more active, rhythmic line in the bass. The second system continues this pattern with similar melodic and rhythmic development.

XVII.

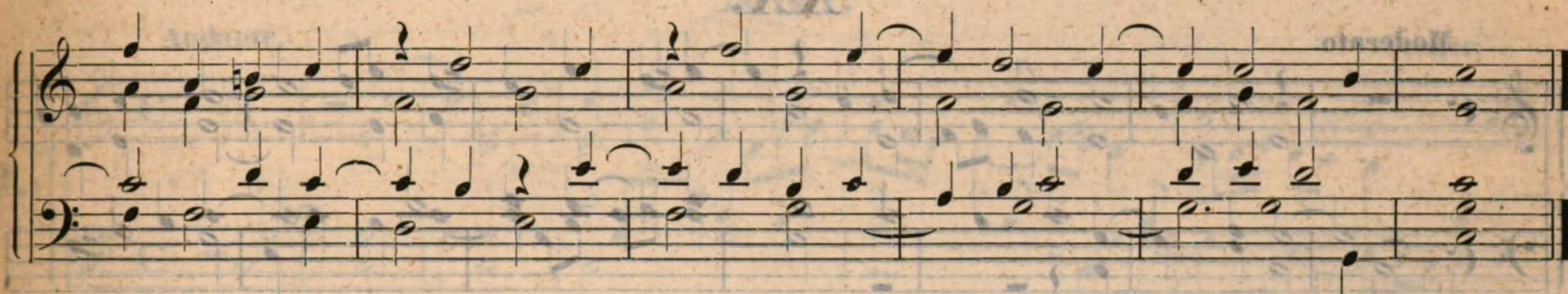
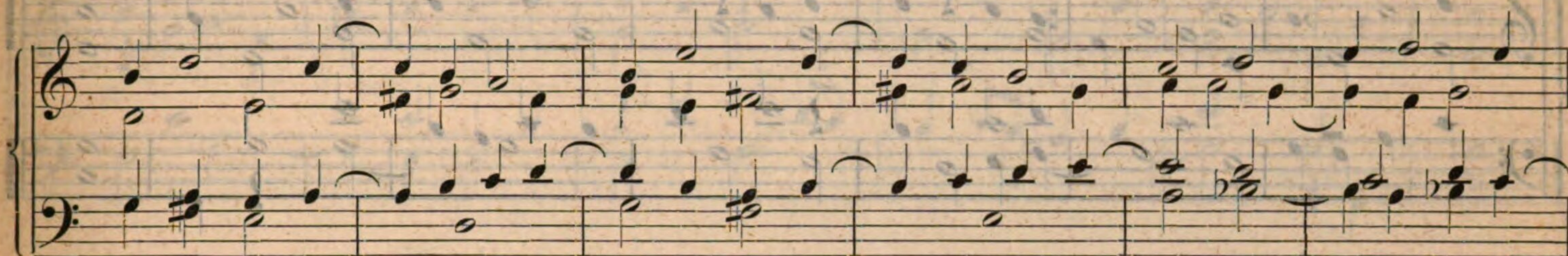
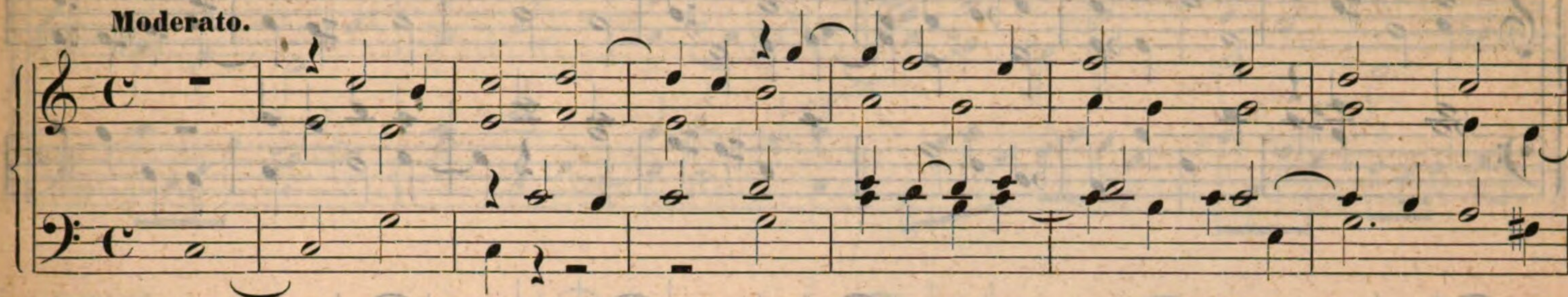
Maestoso.

Schneider.

Four systems of musical notation for piano, each with a treble and bass staff. The music is in a major key with a common time signature. The notation is dense and features many sixteenth and thirty-second notes, indicating a fast tempo. The piece concludes with a final cadence in the fourth system.

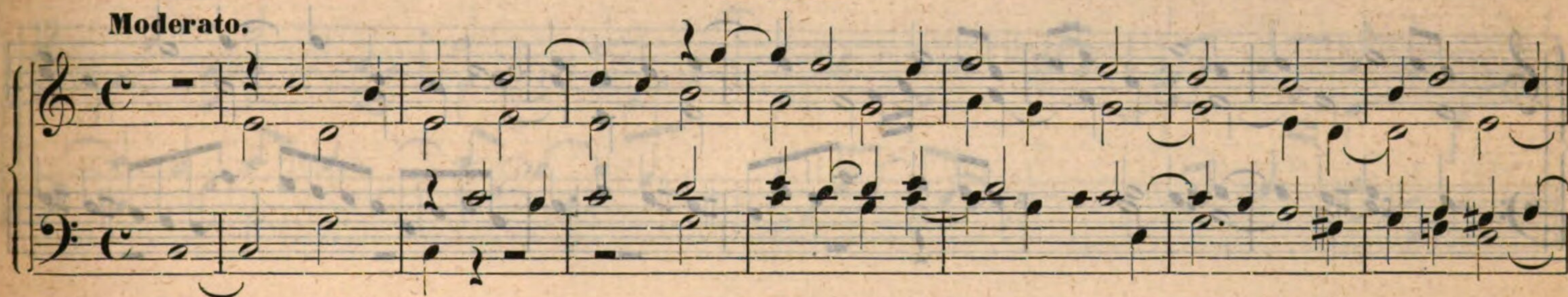
XVIII.

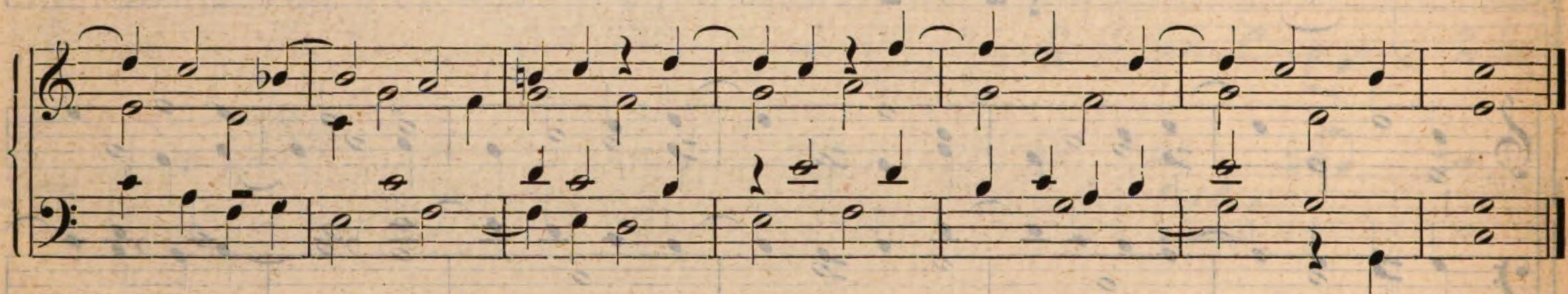
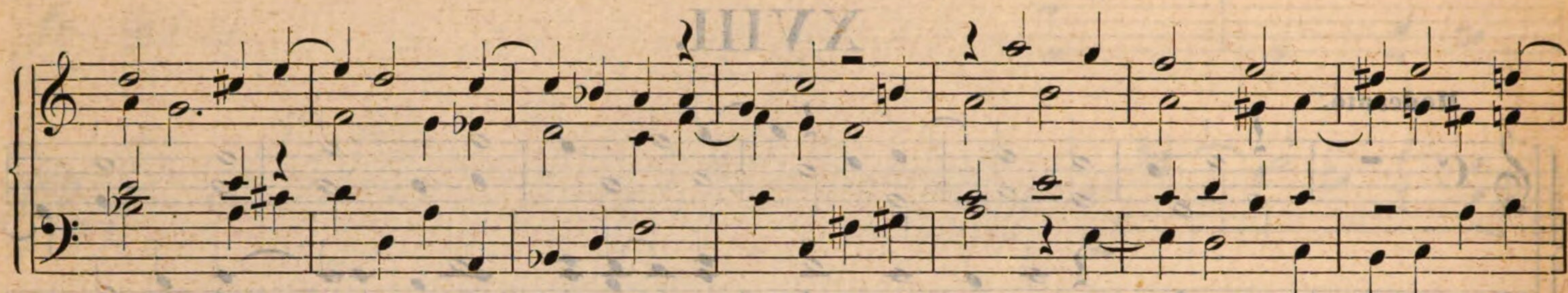
Moderato.



XIX.

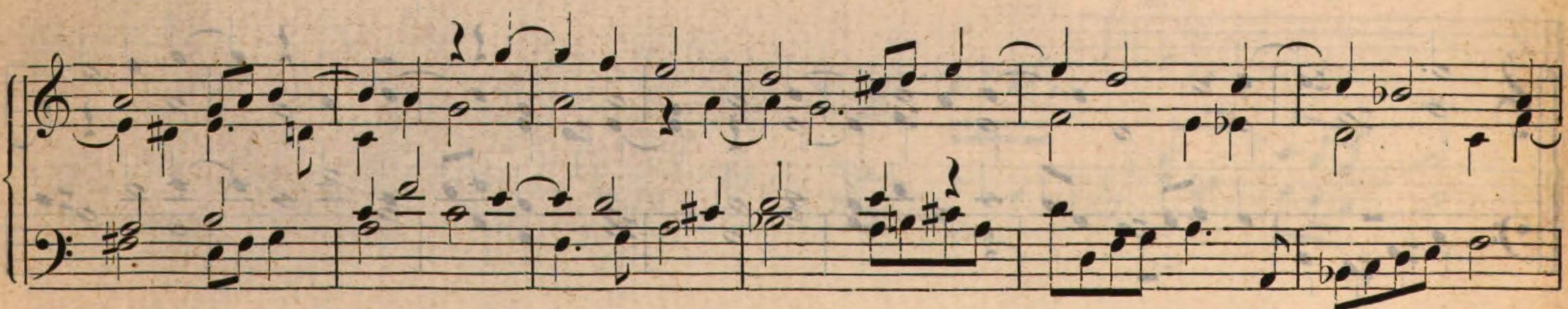
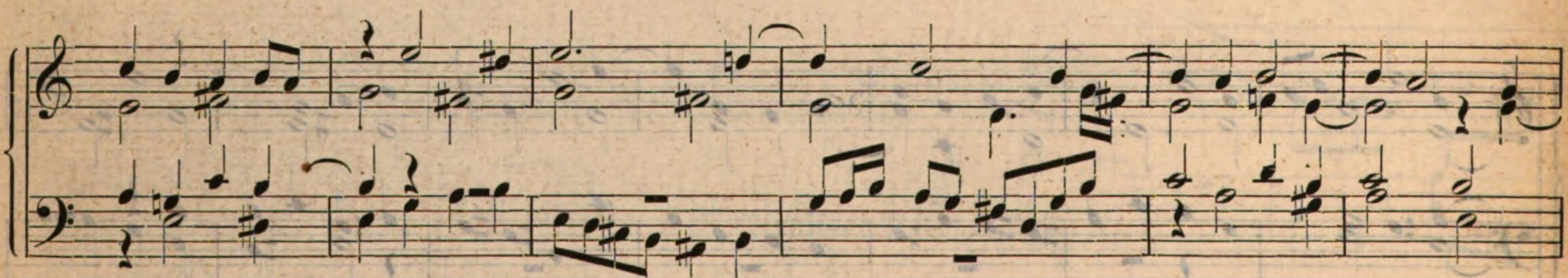
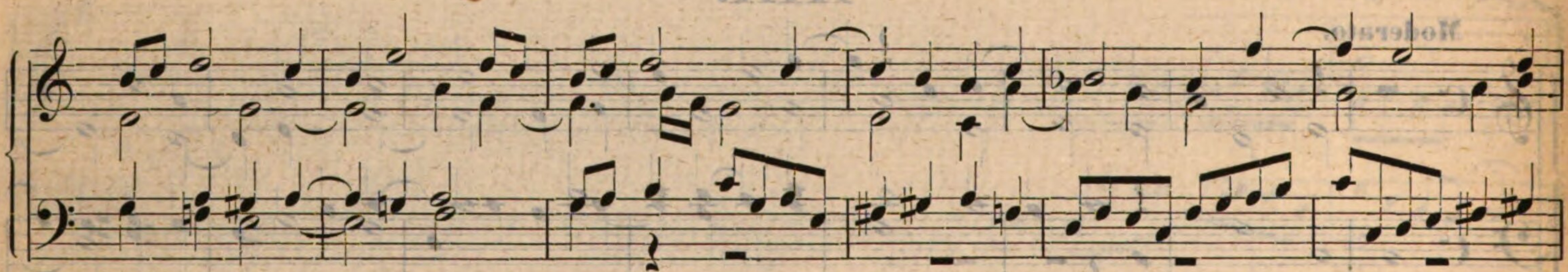
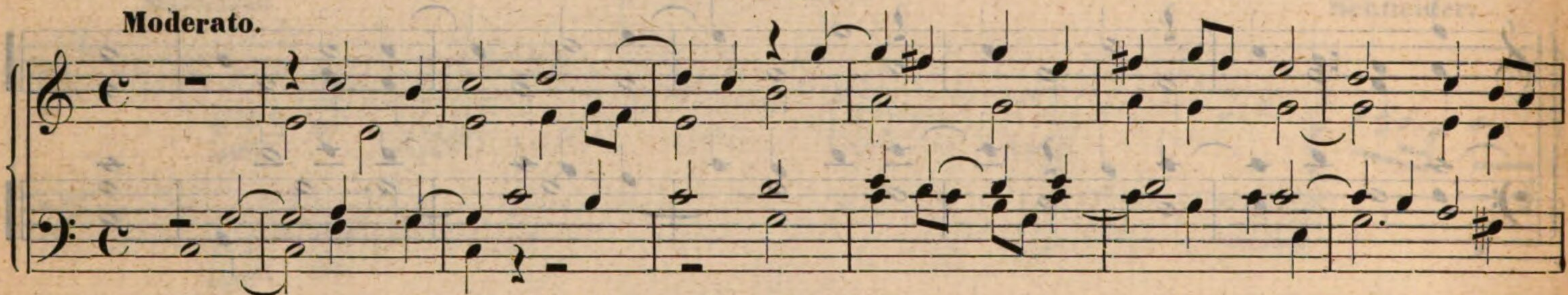
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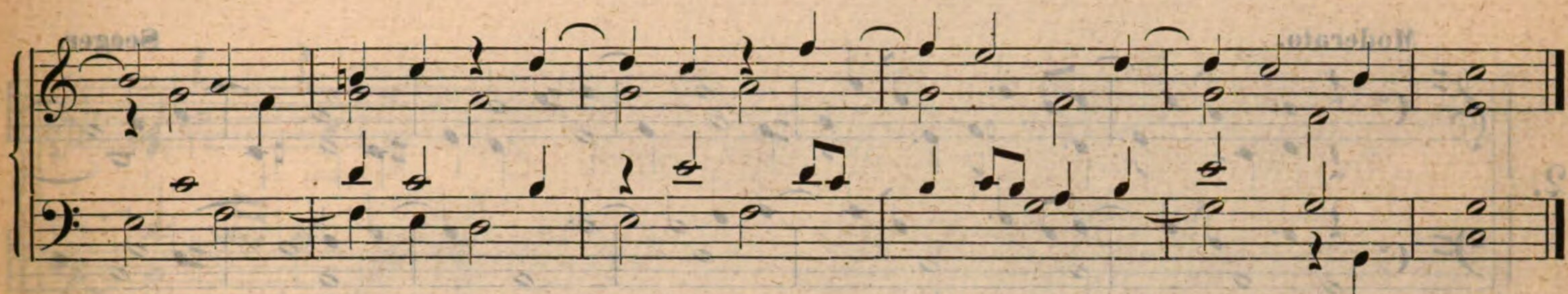
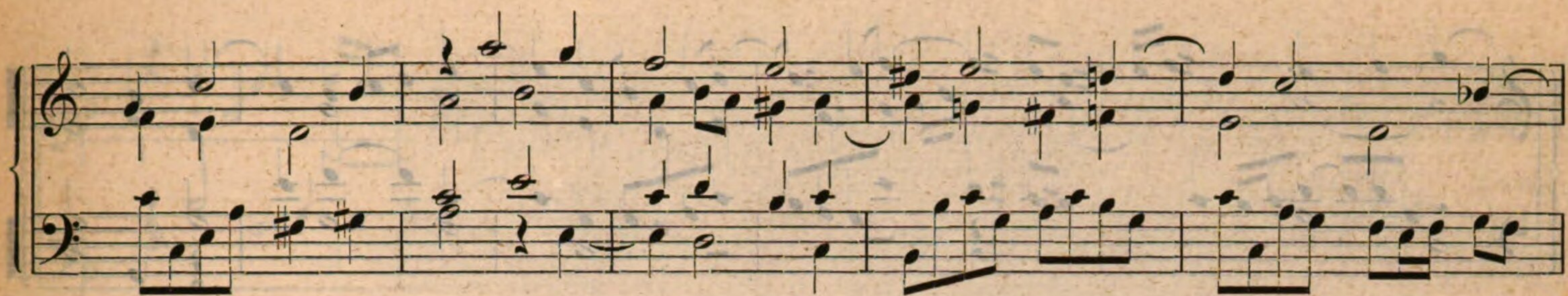




XX.

Moderato.

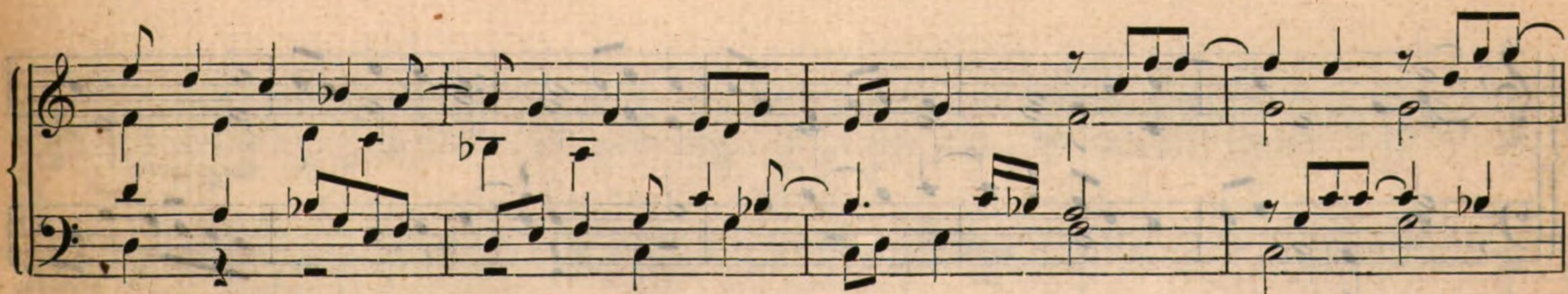
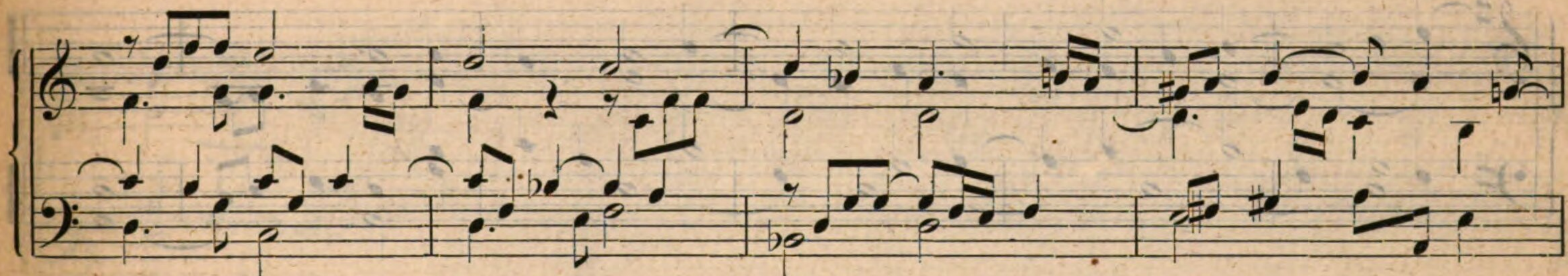
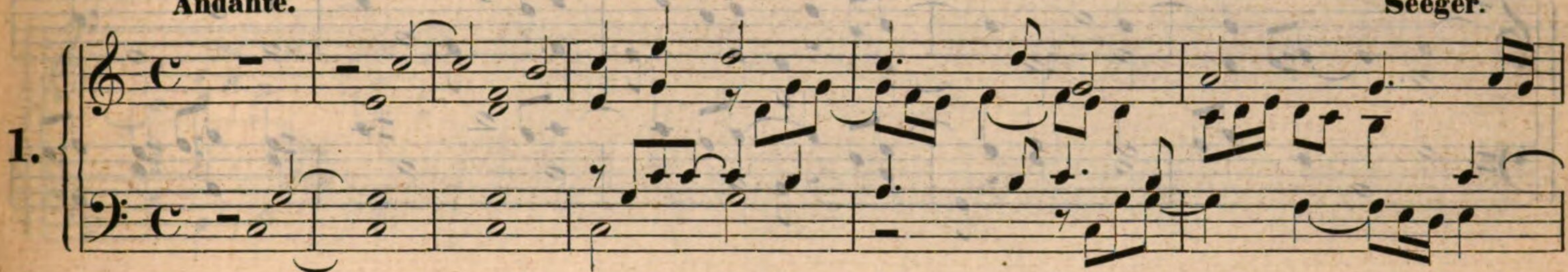


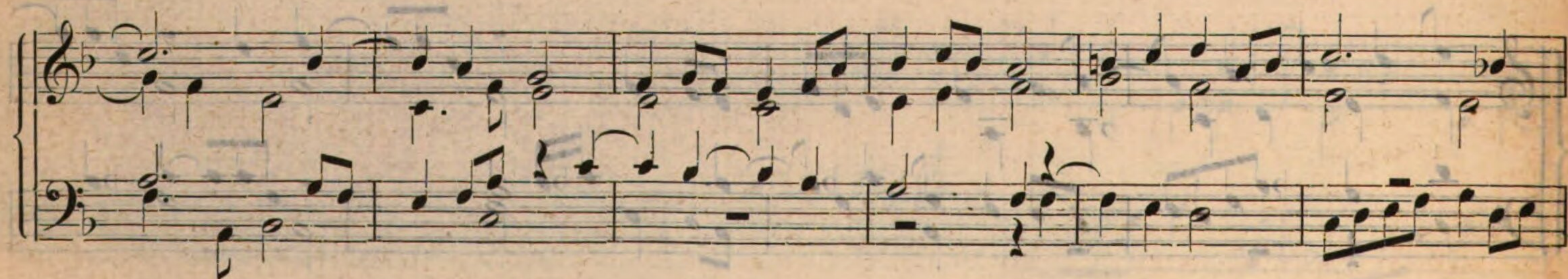
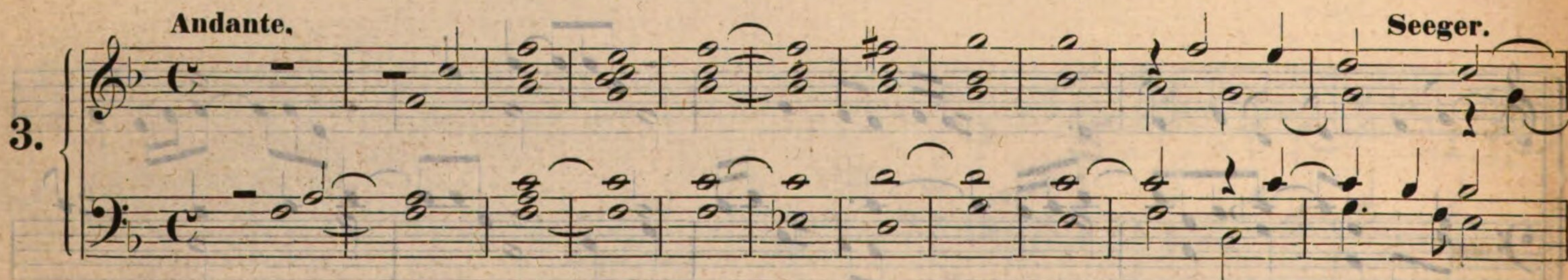
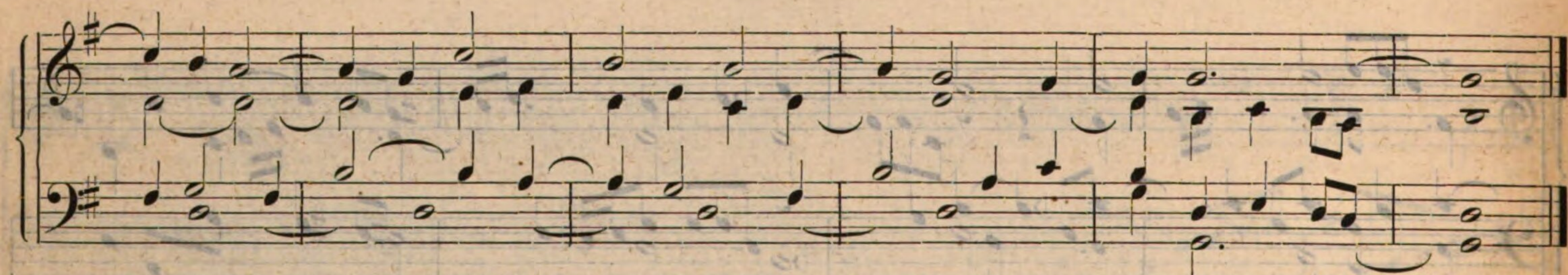
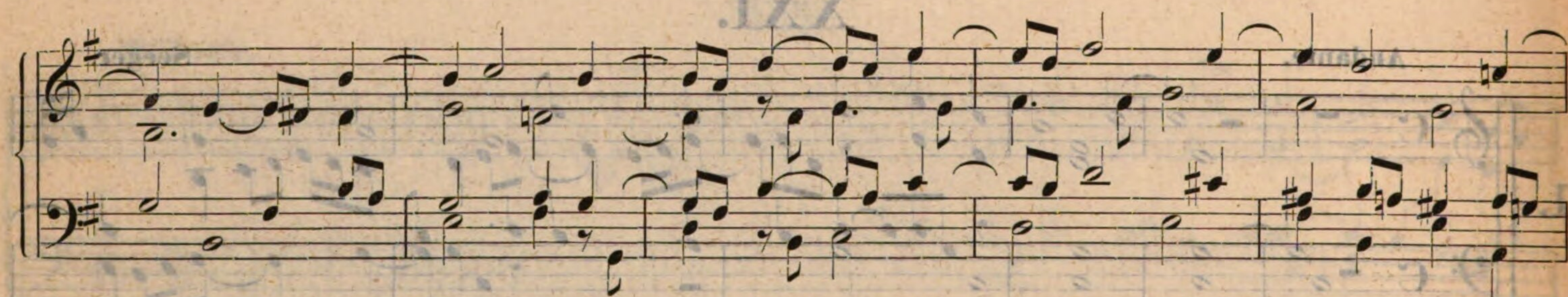
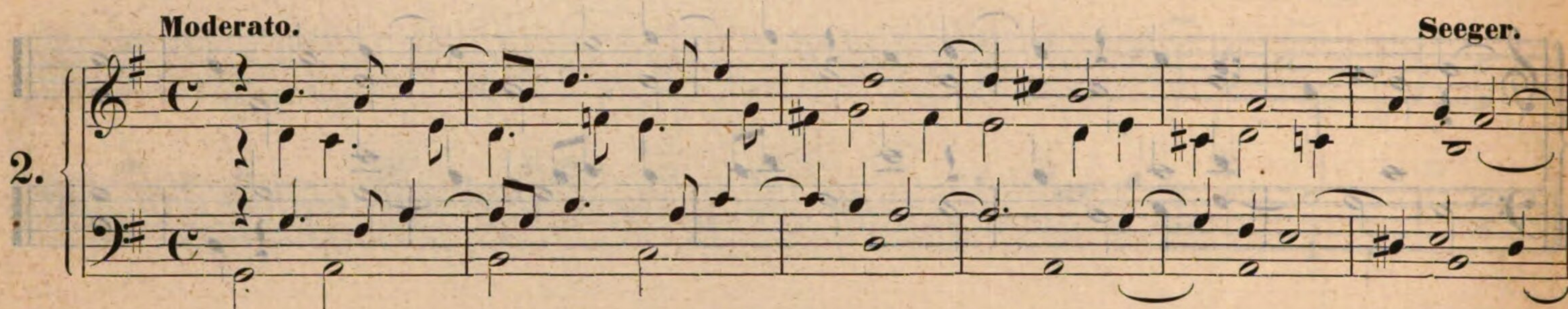


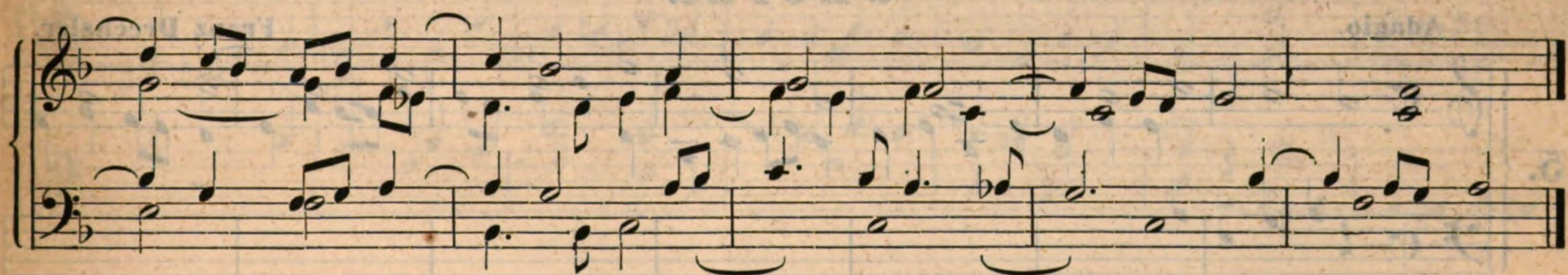
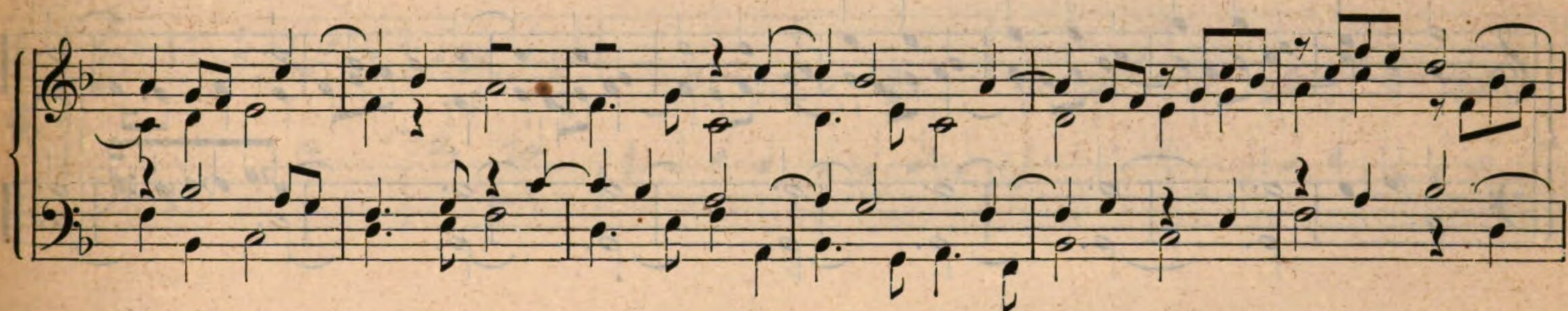
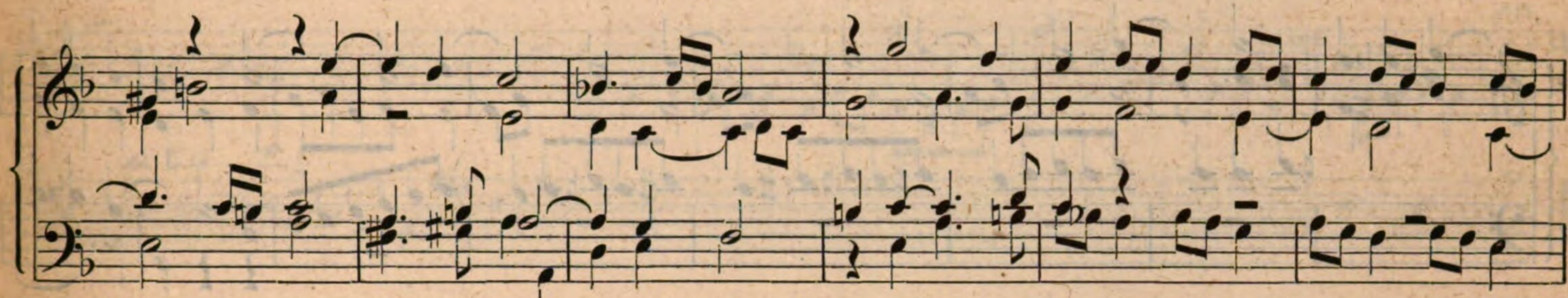
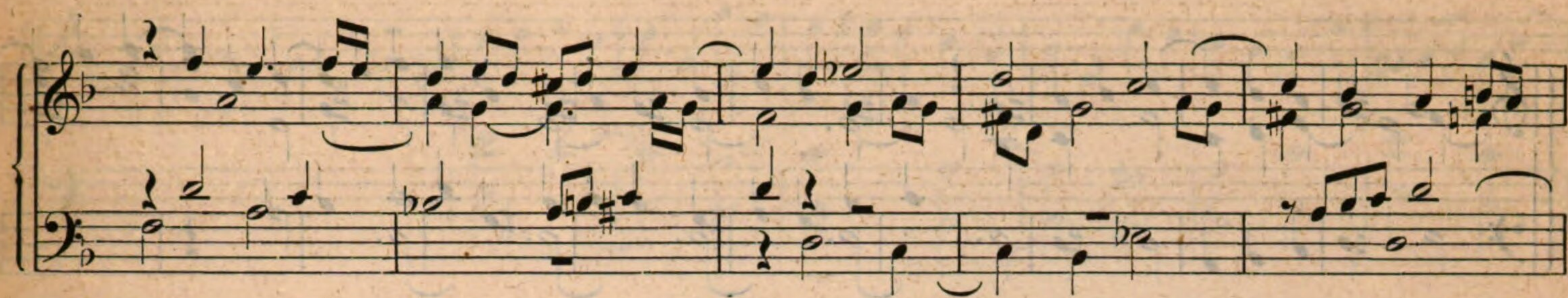
XXI.

Andante.

Seeger.

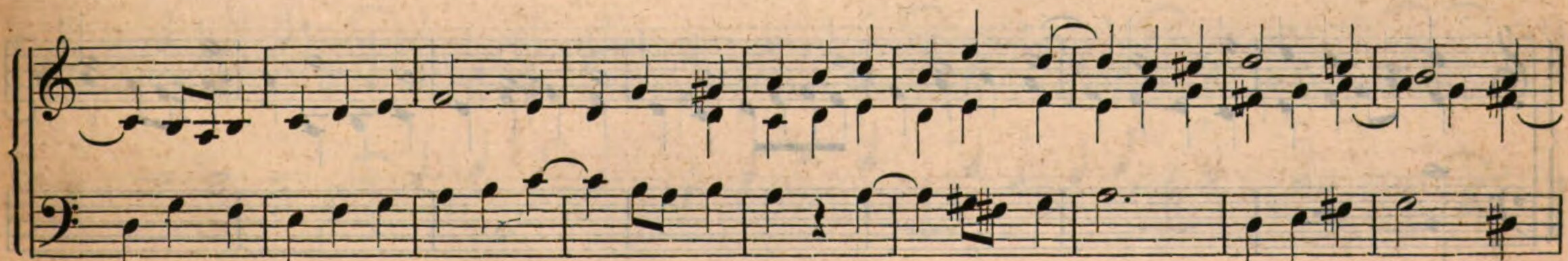
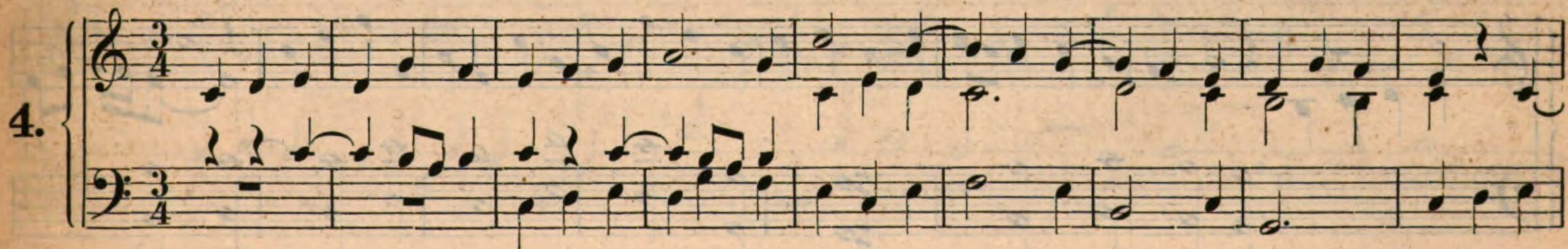


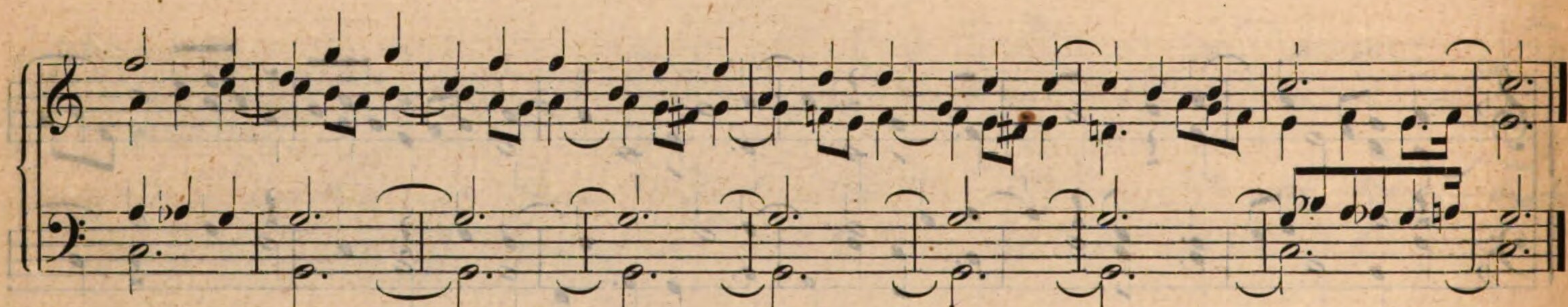
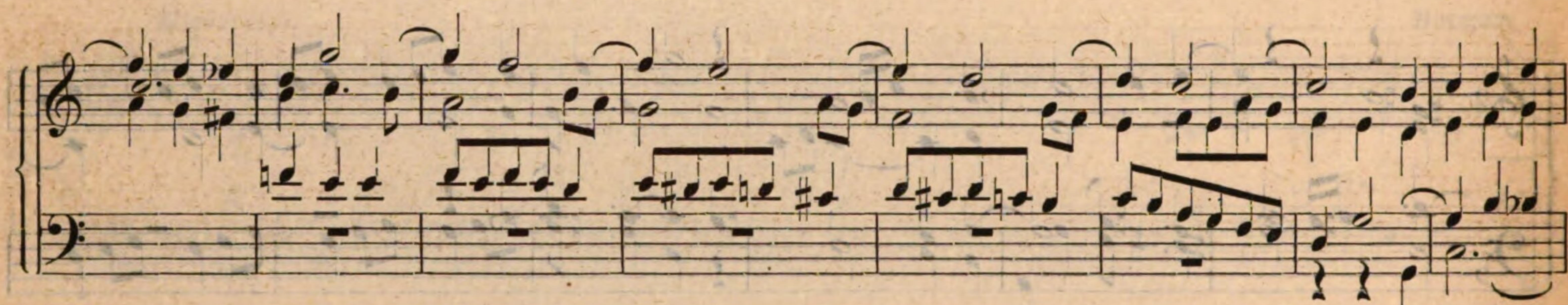




Andante.

Franz Drechsler.

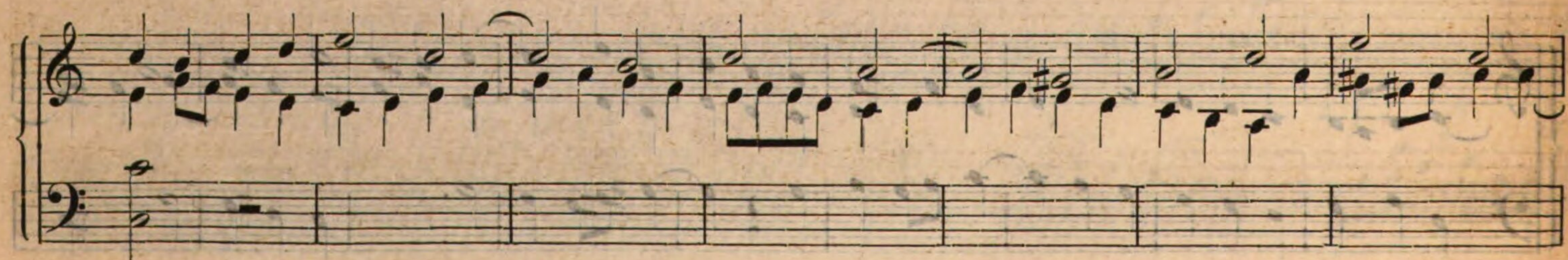
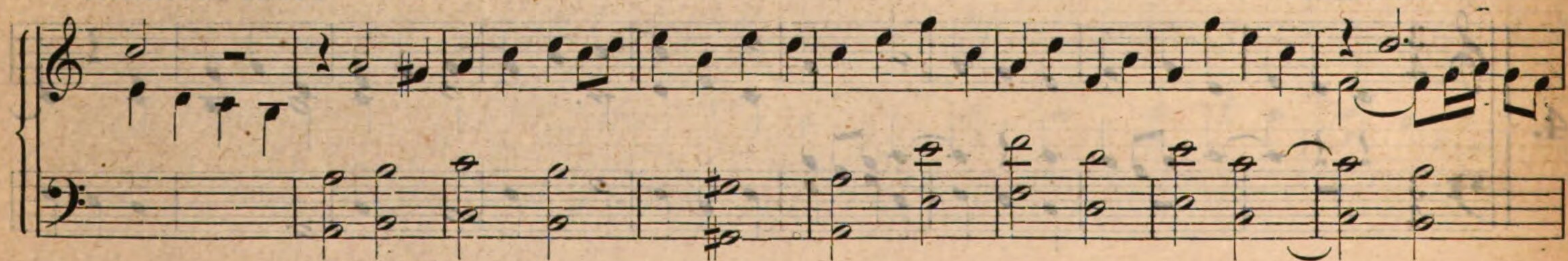
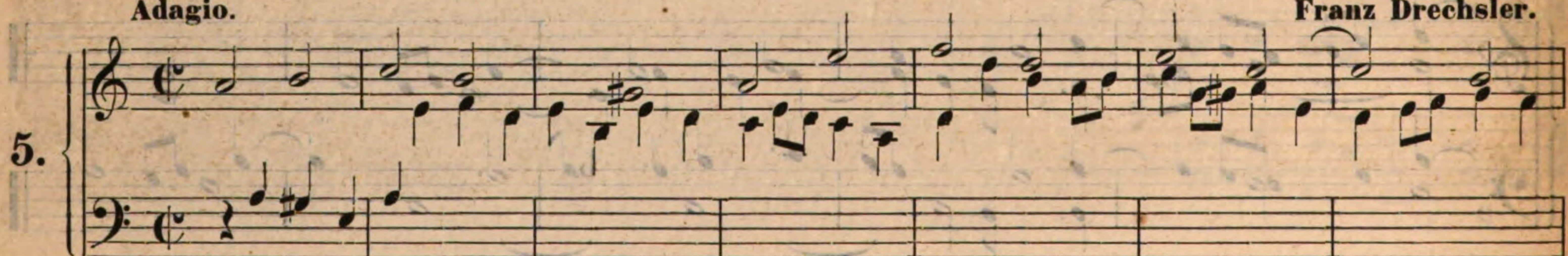


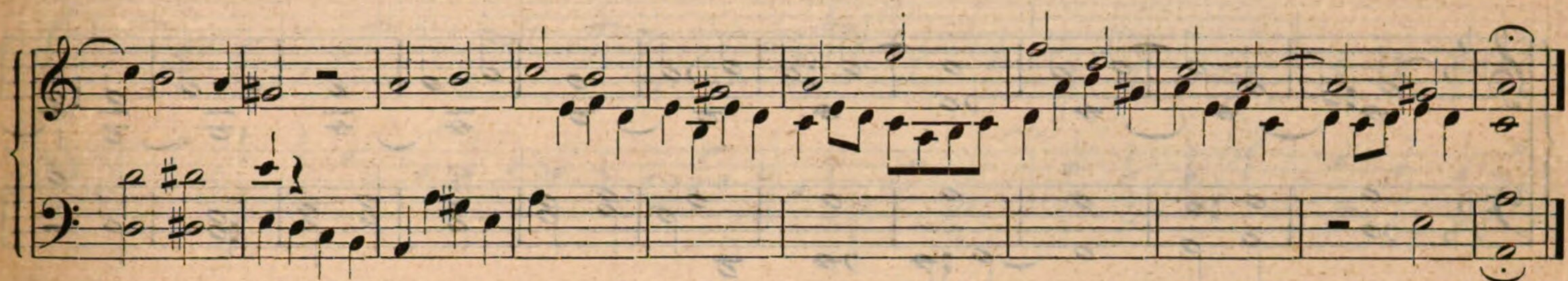
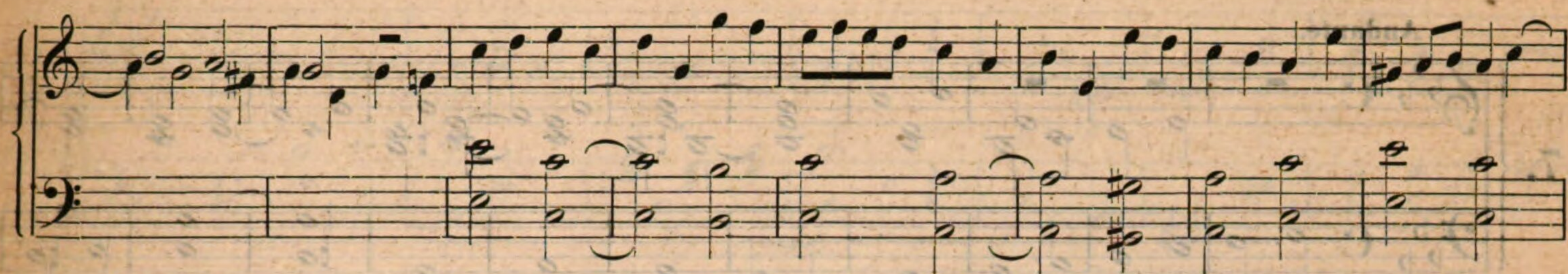
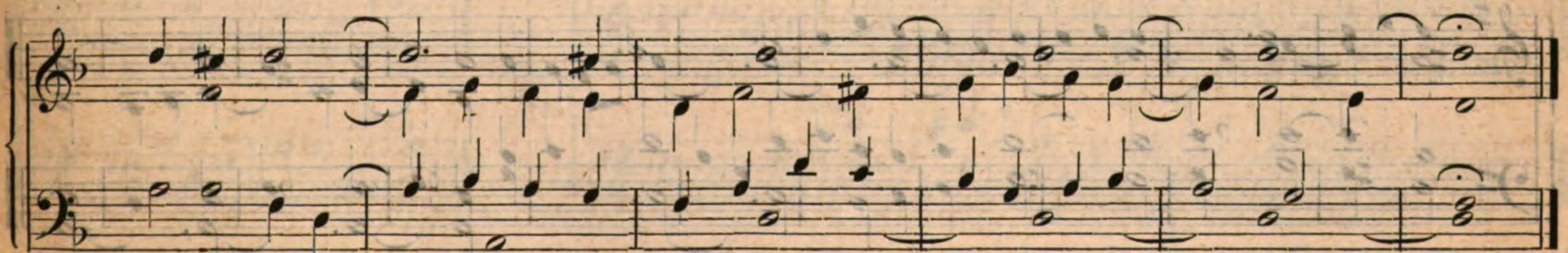
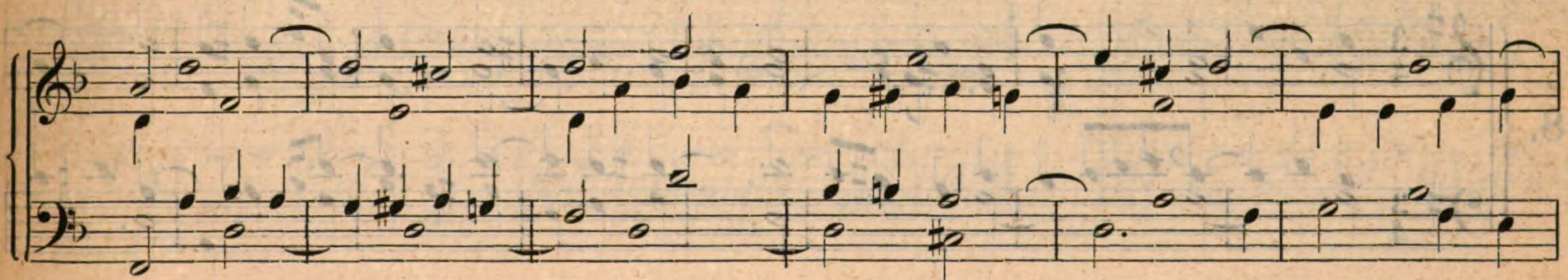
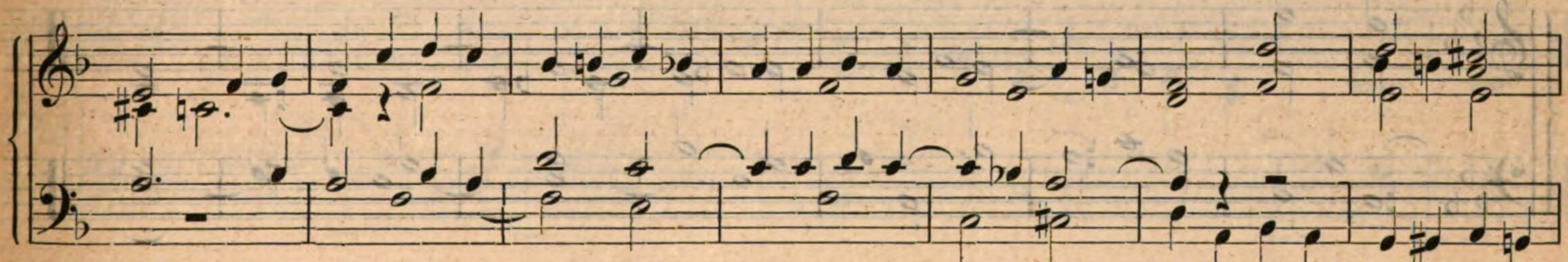
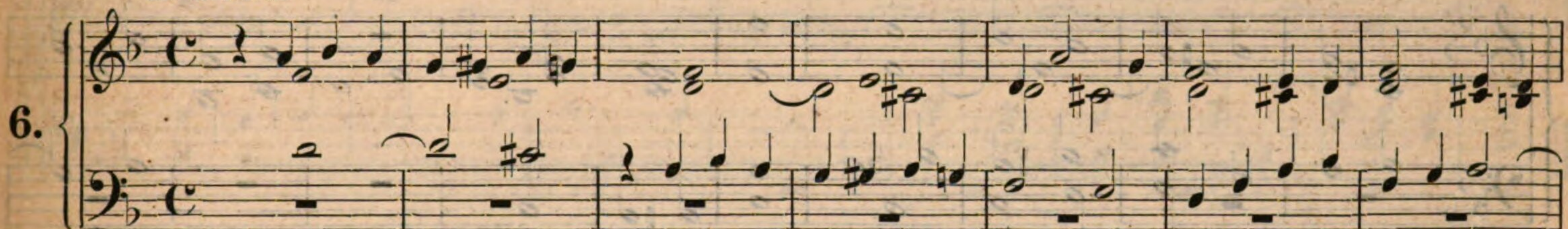


Choral.

Adagio.

Franz Drechsler.



**Moderato.**

Andante.

7.

Exercise 7, measures 1-4. The music is in C major, common time (C), and 2/4 time signature. The tempo is Andante. The notation is for a grand staff with treble and bass clefs. The first measure has a whole rest in the treble and a half note C in the bass. The second measure has a half note D in the treble and a half note C in the bass. The third measure has a half note E in the treble and a half note D in the bass. The fourth measure has a half note F in the treble and a half note E in the bass.

Exercise 7, measures 5-8. The music continues in C major, common time. The fifth measure has a half note G in the treble and a half note F in the bass. The sixth measure has a half note A in the treble and a half note G in the bass. The seventh measure has a half note B in the treble and a half note A in the bass. The eighth measure has a half note C in the treble and a half note B in the bass.

Exercise 7, measures 9-12. The music continues in C major, common time. The ninth measure has a half note D in the treble and a half note C in the bass. The tenth measure has a half note E in the treble and a half note D in the bass. The eleventh measure has a half note F in the treble and a half note E in the bass. The twelfth measure has a half note G in the treble and a half note F in the bass.

Exercise 7, measures 13-16. The music continues in C major, common time. The thirteenth measure has a half note A in the treble and a half note G in the bass. The fourteenth measure has a half note B in the treble and a half note A in the bass. The fifteenth measure has a half note C in the treble and a half note B in the bass. The sixteenth measure has a half note D in the treble and a half note C in the bass.

Andante.

8.

Exercise 8, measures 1-4. The music is in D major, 3/4 time signature, and 2/4 time signature. The tempo is Andante. The notation is for a grand staff with treble and bass clefs. The first measure has a half note D in the treble and a half note D in the bass. The second measure has a half note E in the treble and a half note D in the bass. The third measure has a half note F in the treble and a half note E in the bass. The fourth measure has a half note G in the treble and a half note F in the bass.

Exercise 8, measures 5-8. The music continues in D major, 3/4 time signature. The fifth measure has a half note A in the treble and a half note G in the bass. The sixth measure has a half note B in the treble and a half note A in the bass. The seventh measure has a half note C in the treble and a half note B in the bass. The eighth measure has a half note D in the treble and a half note C in the bass.

Adagio.

9.

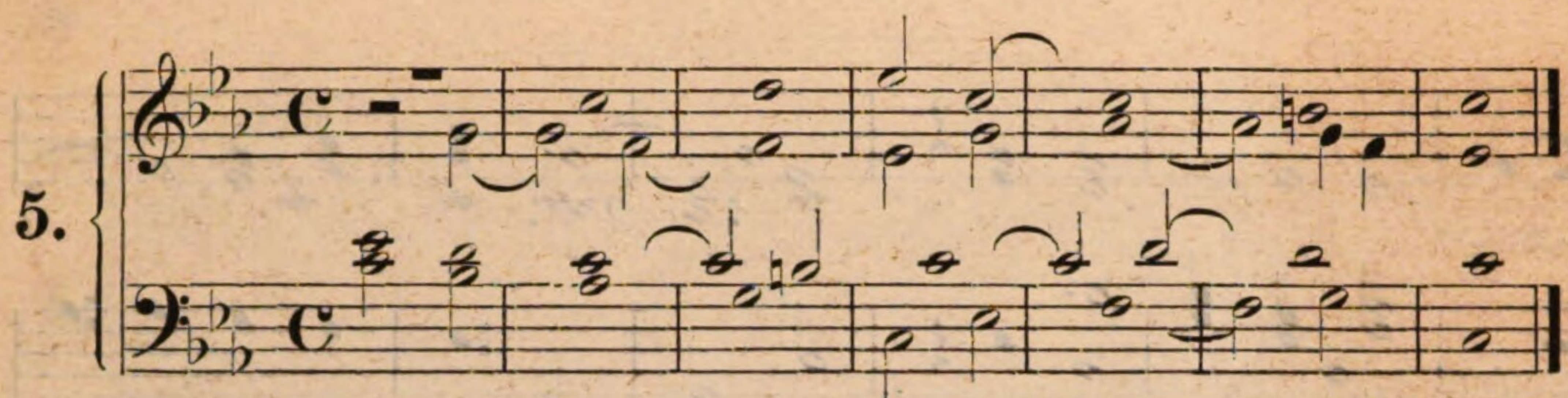
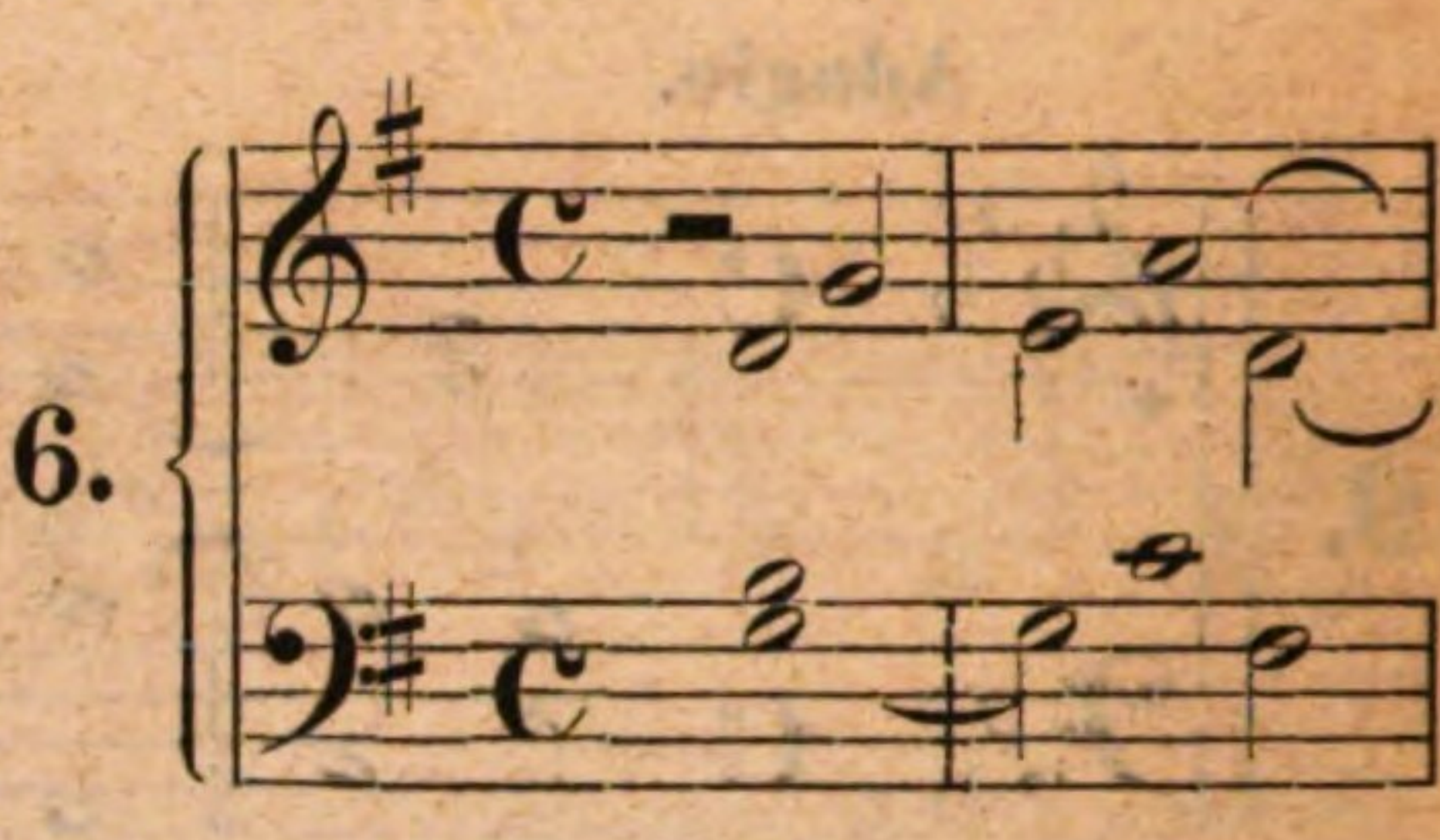
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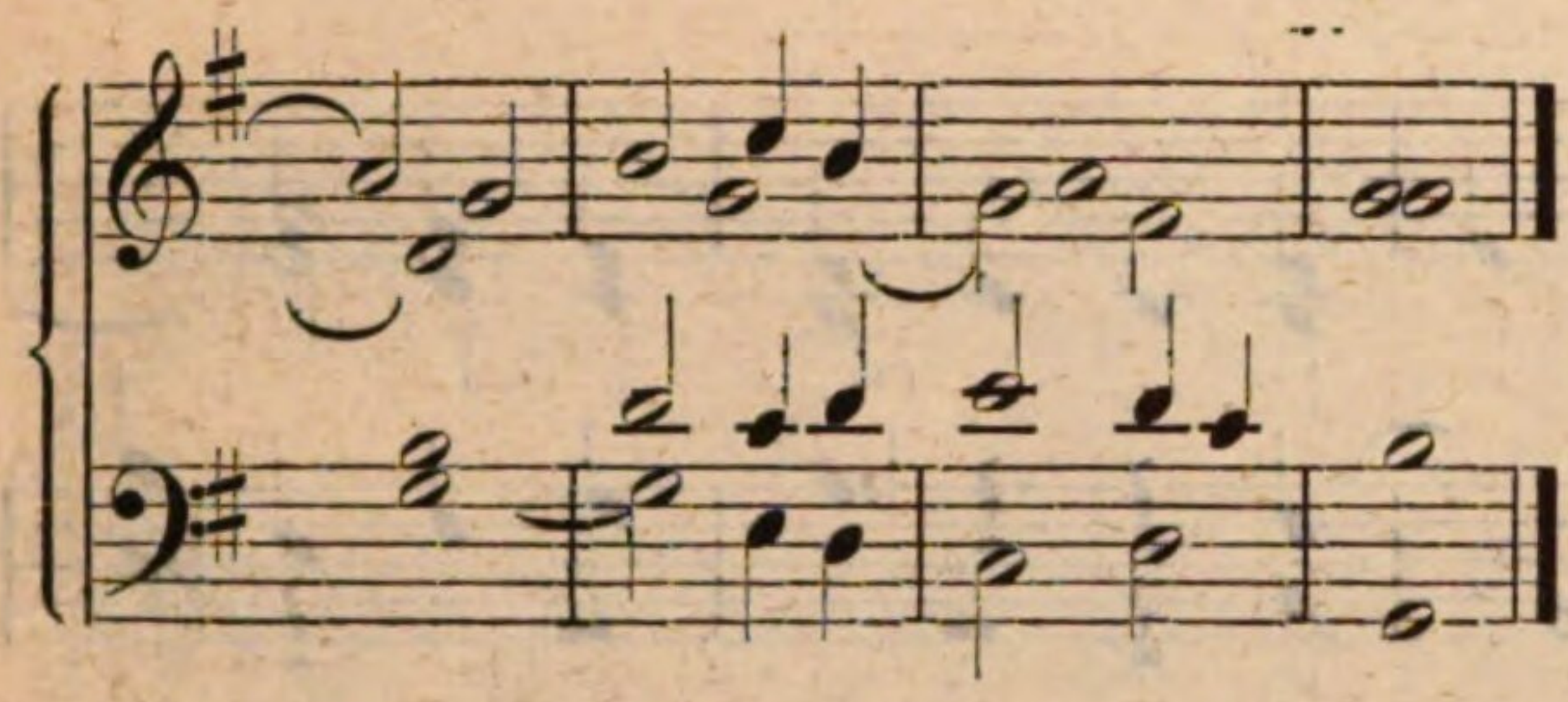
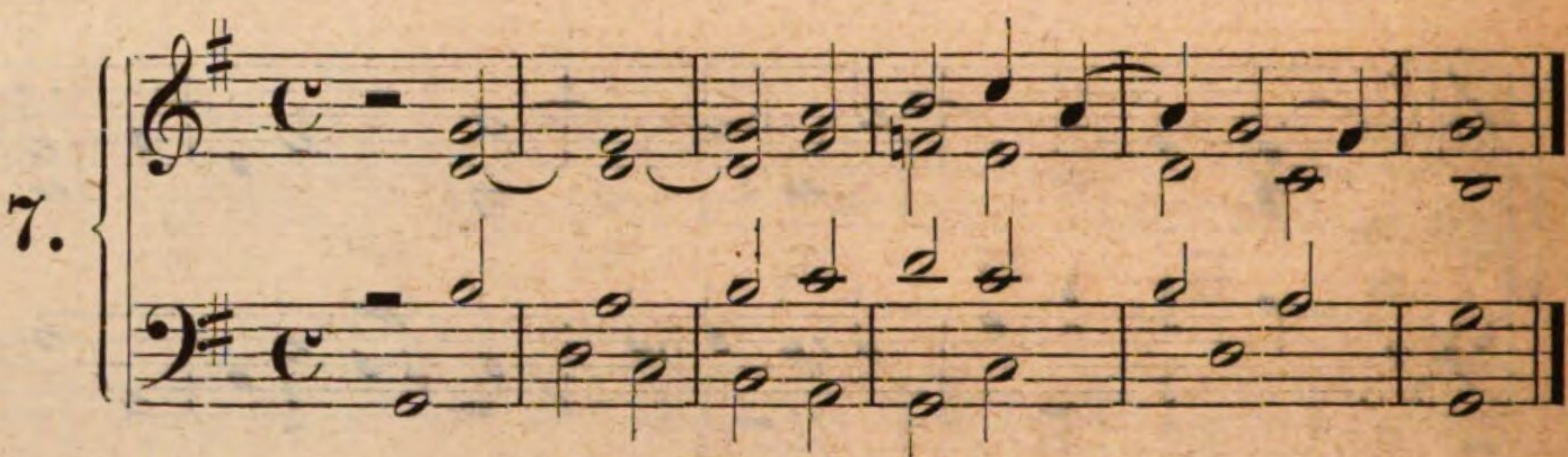
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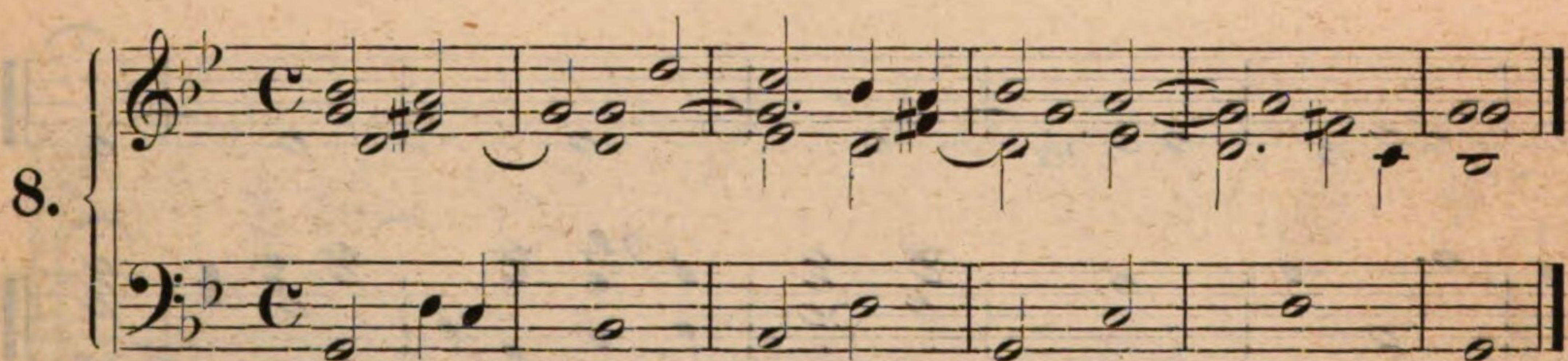
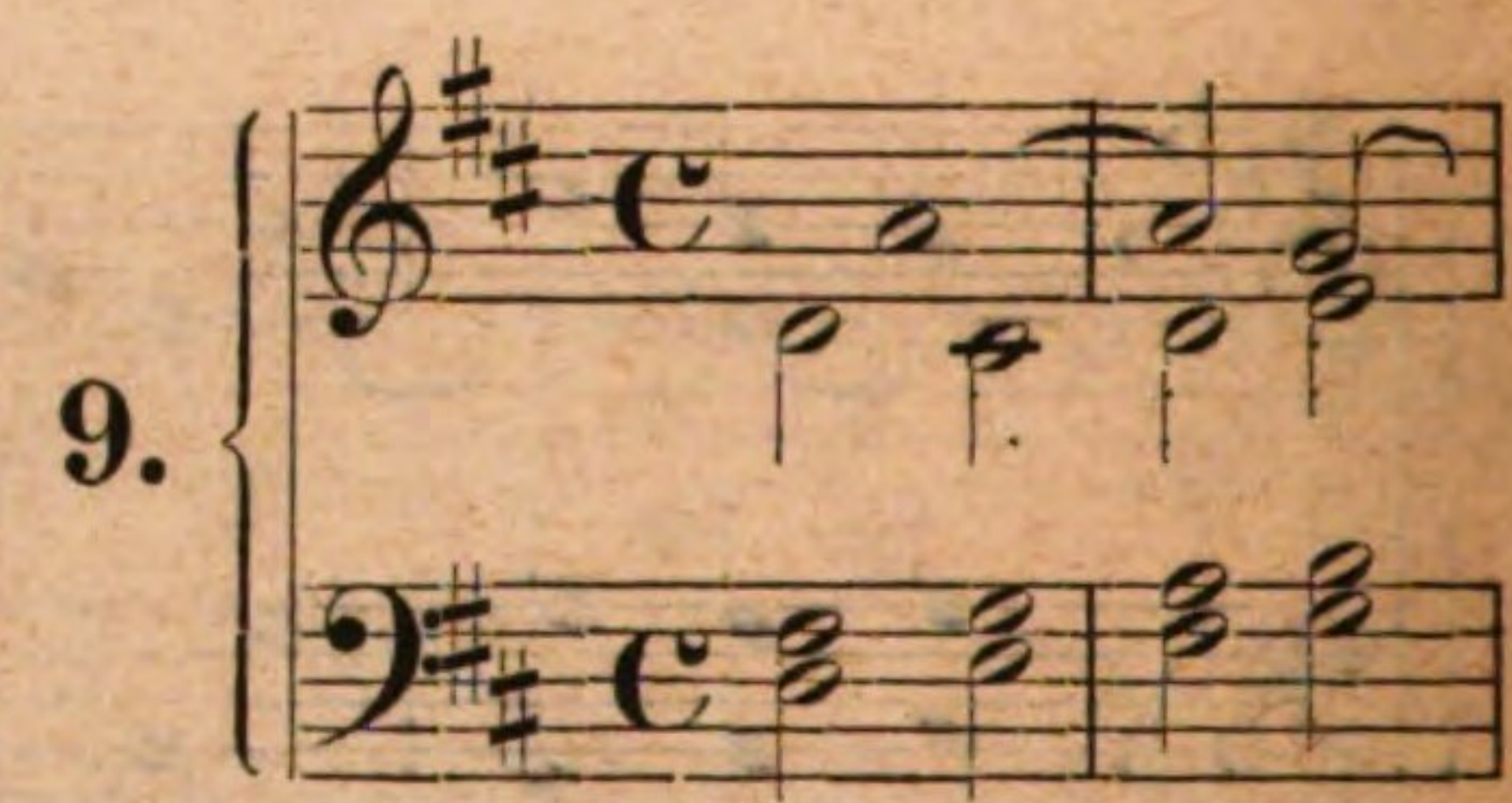
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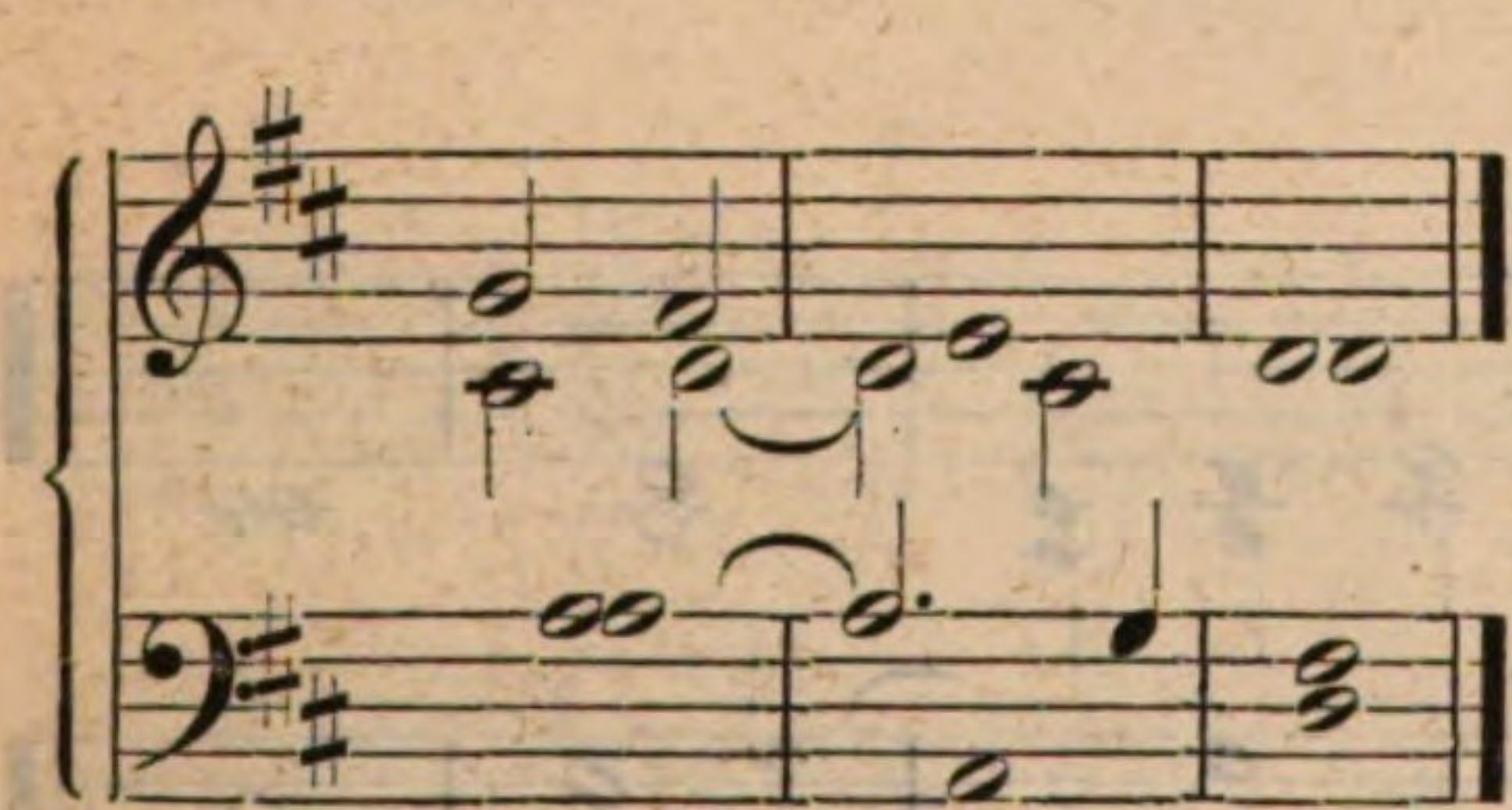
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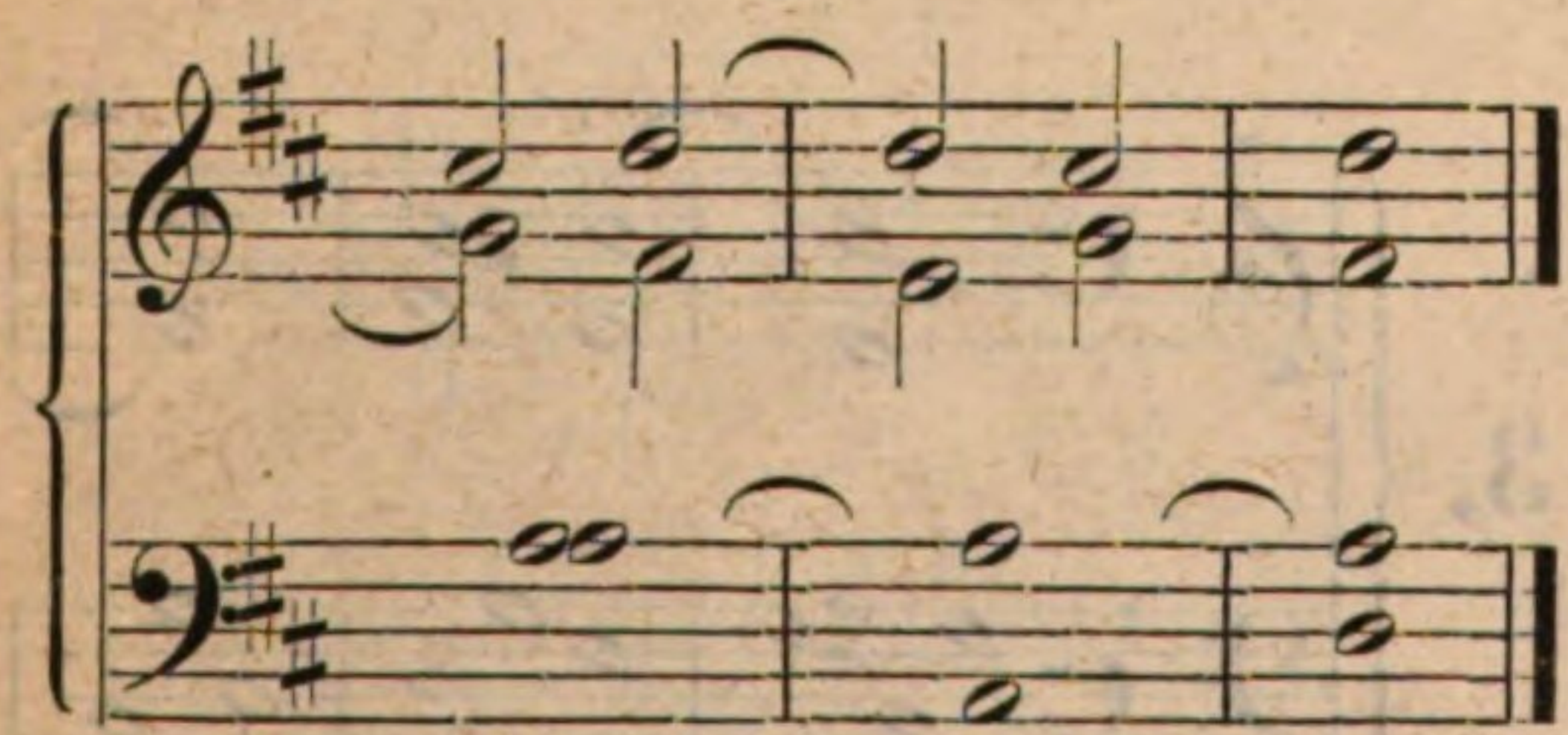
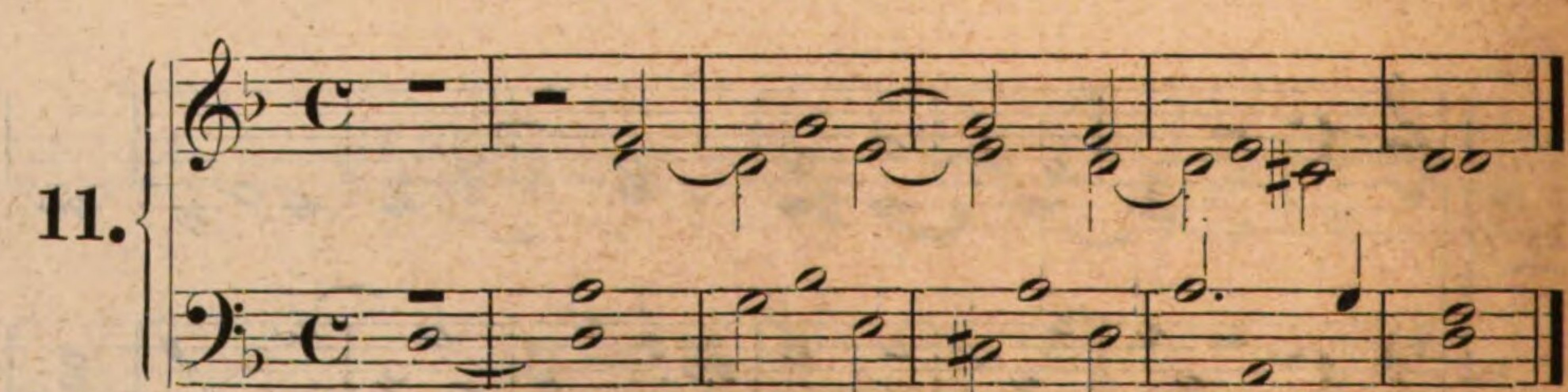
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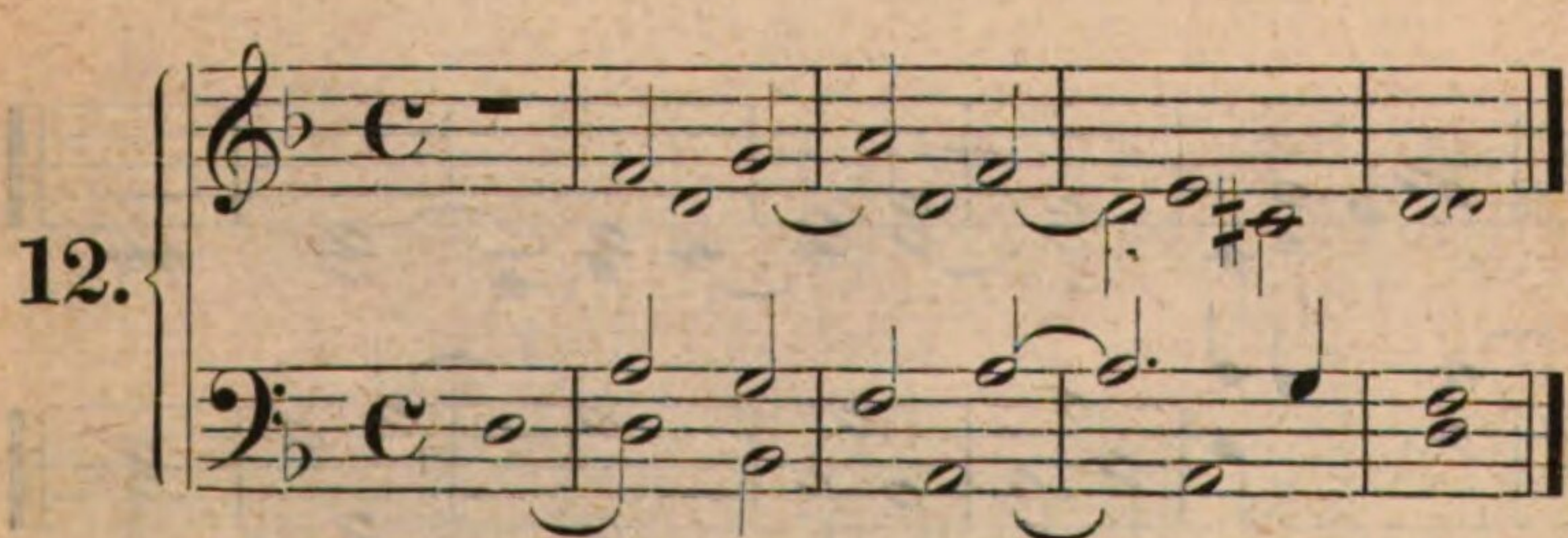
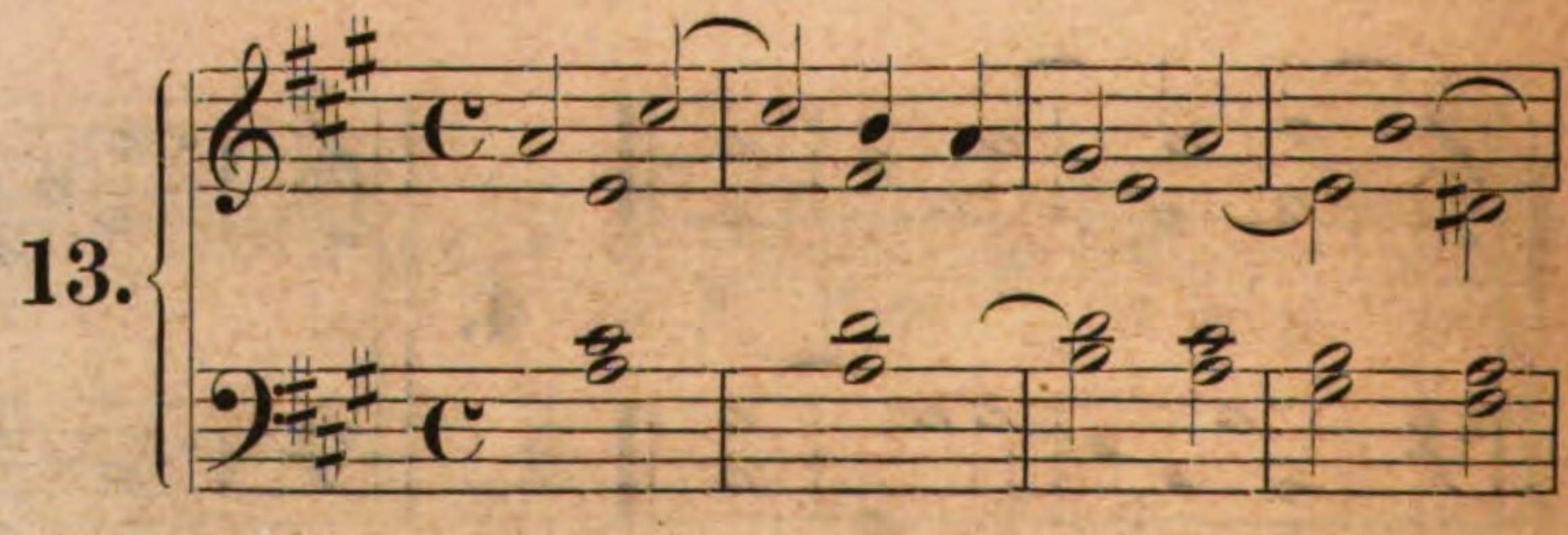
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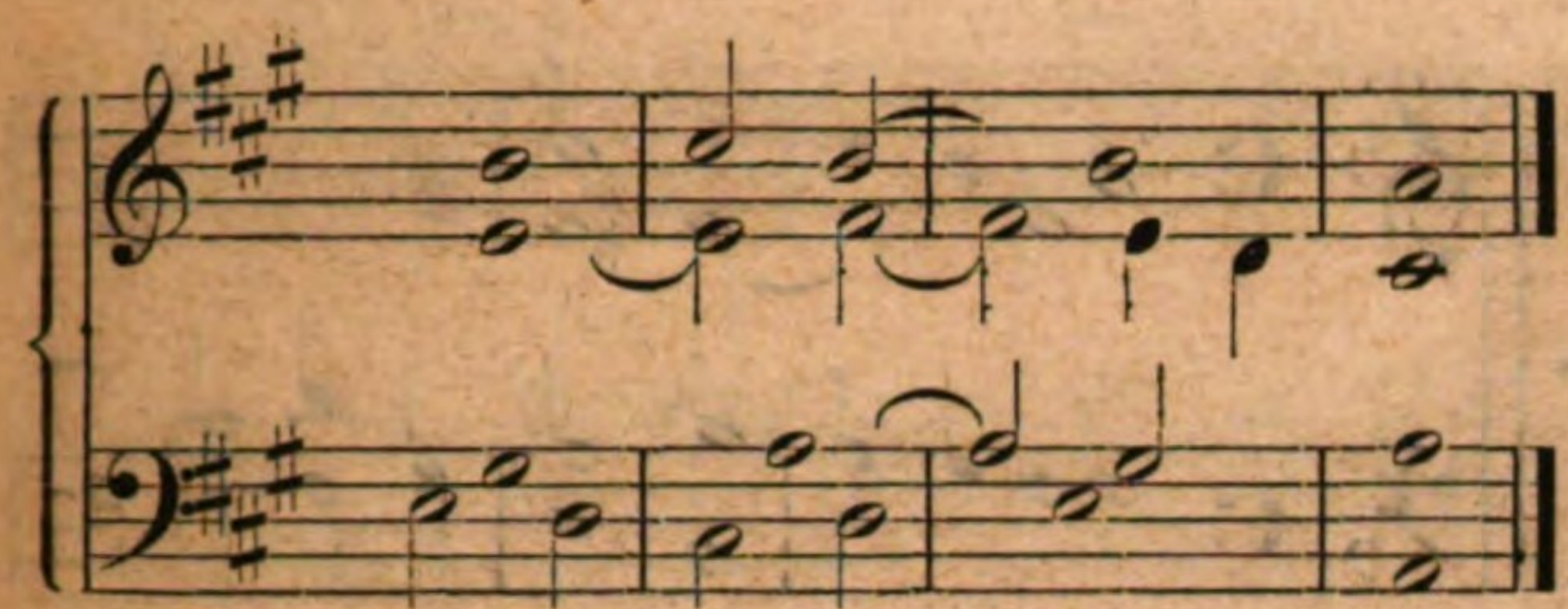
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8.  9. 

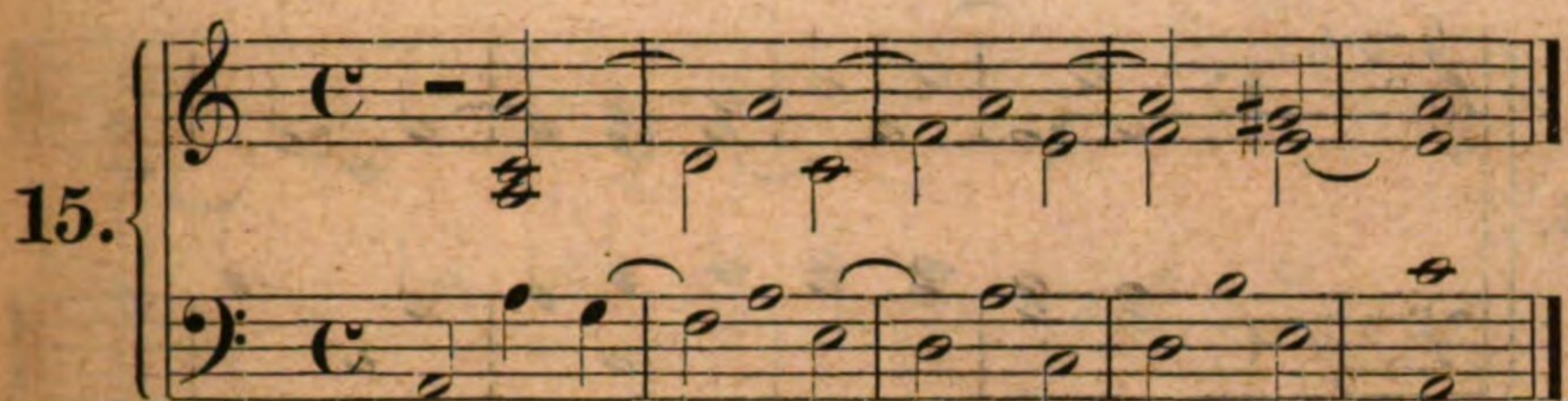
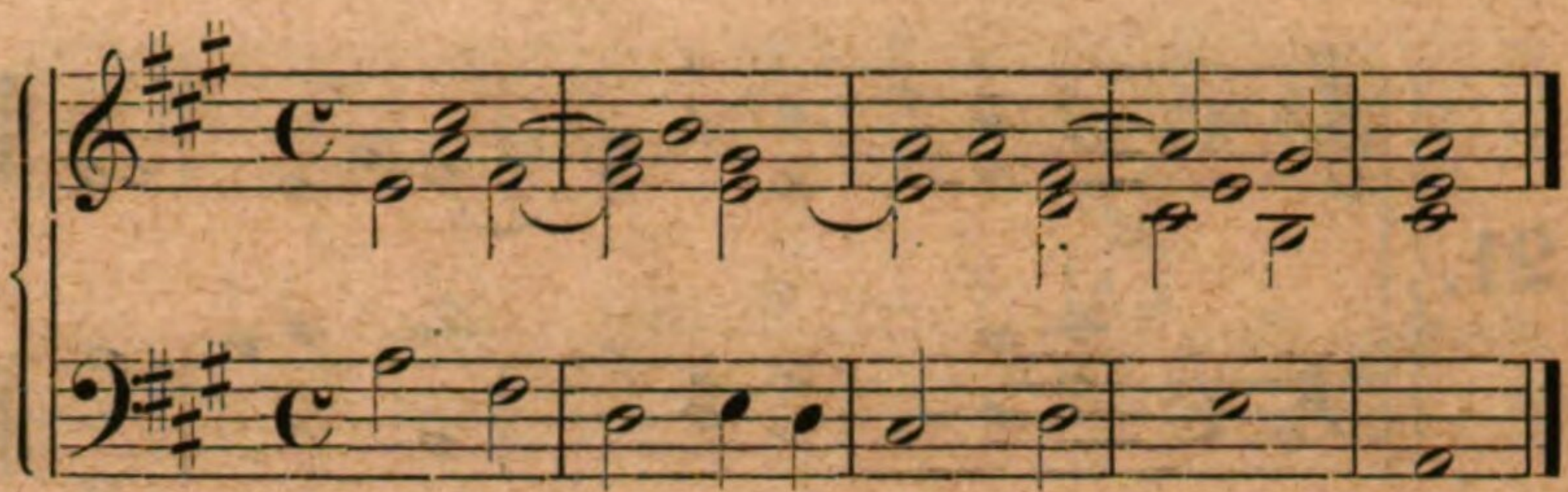
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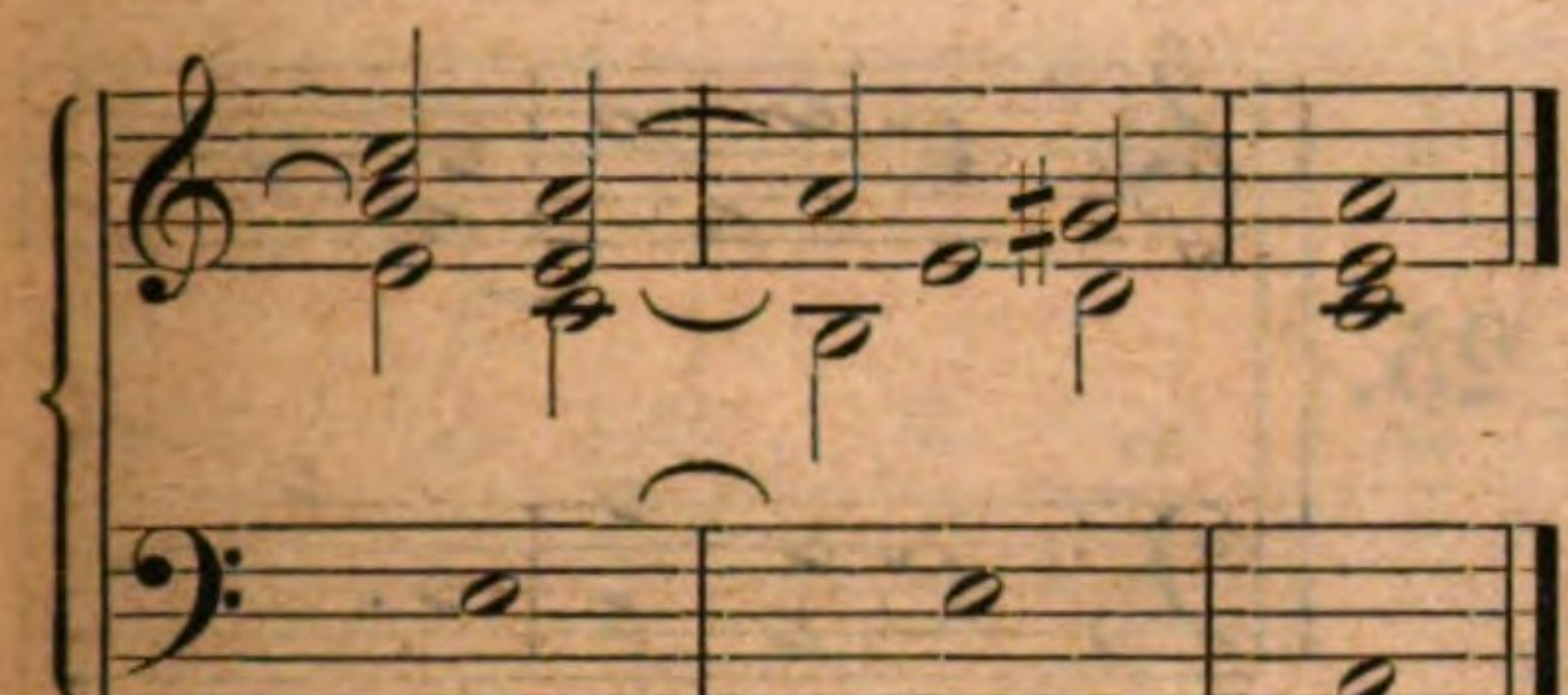
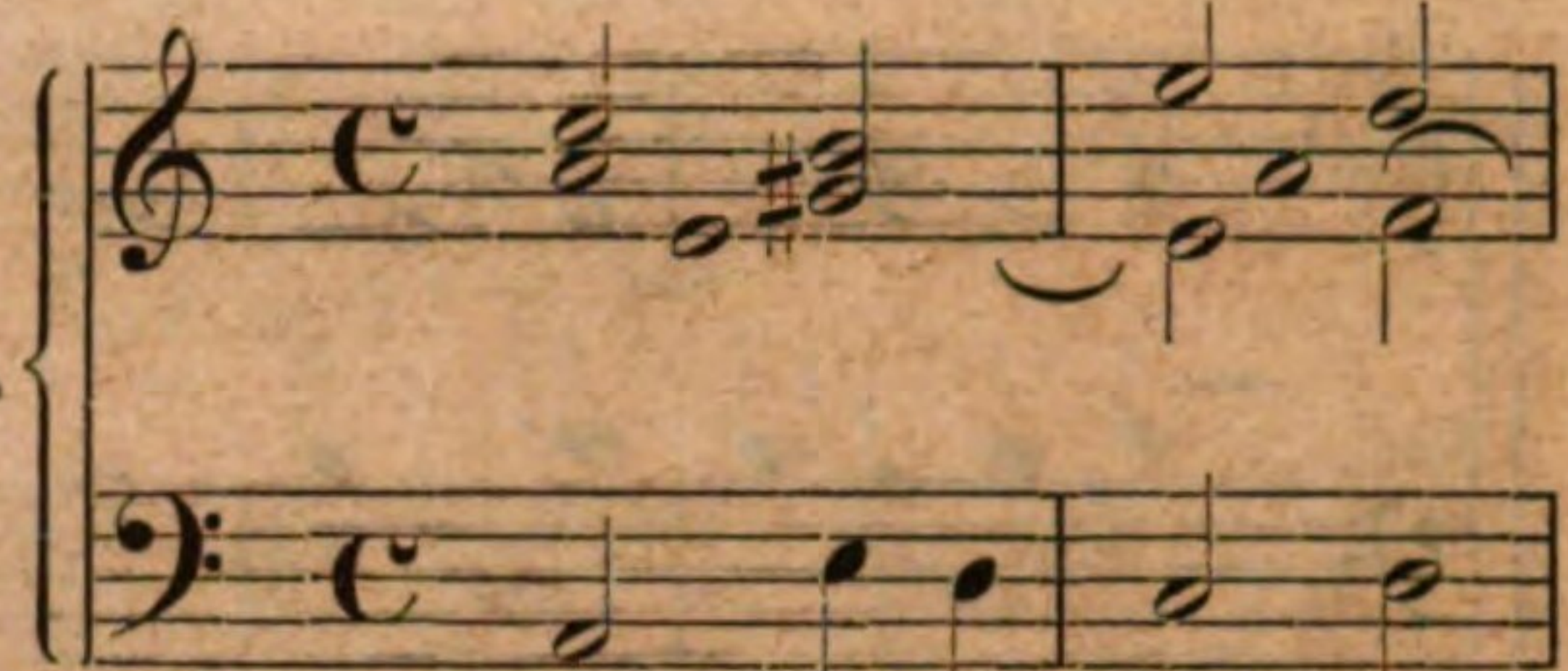
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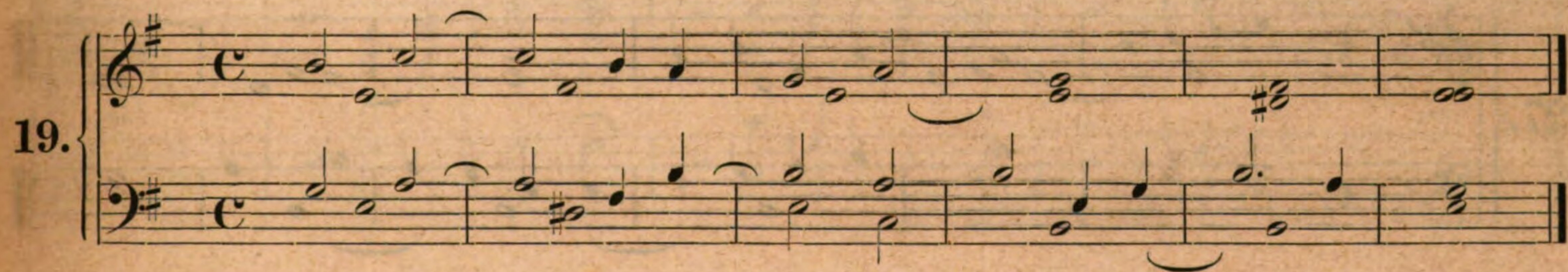
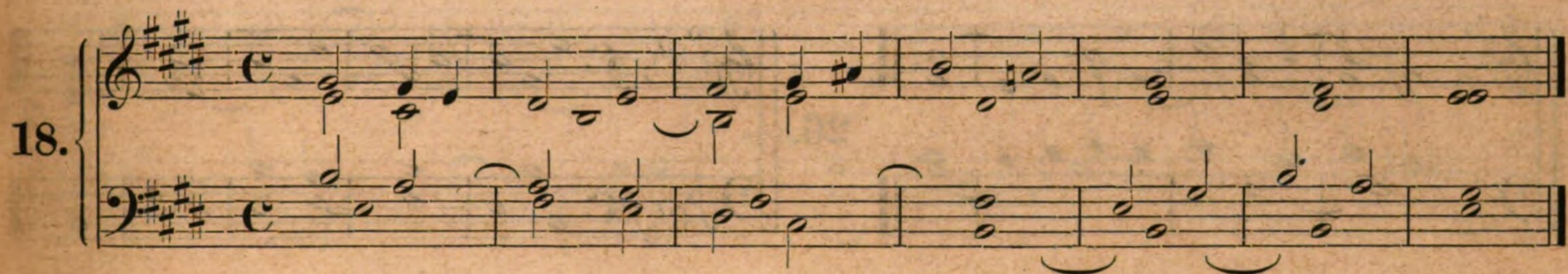
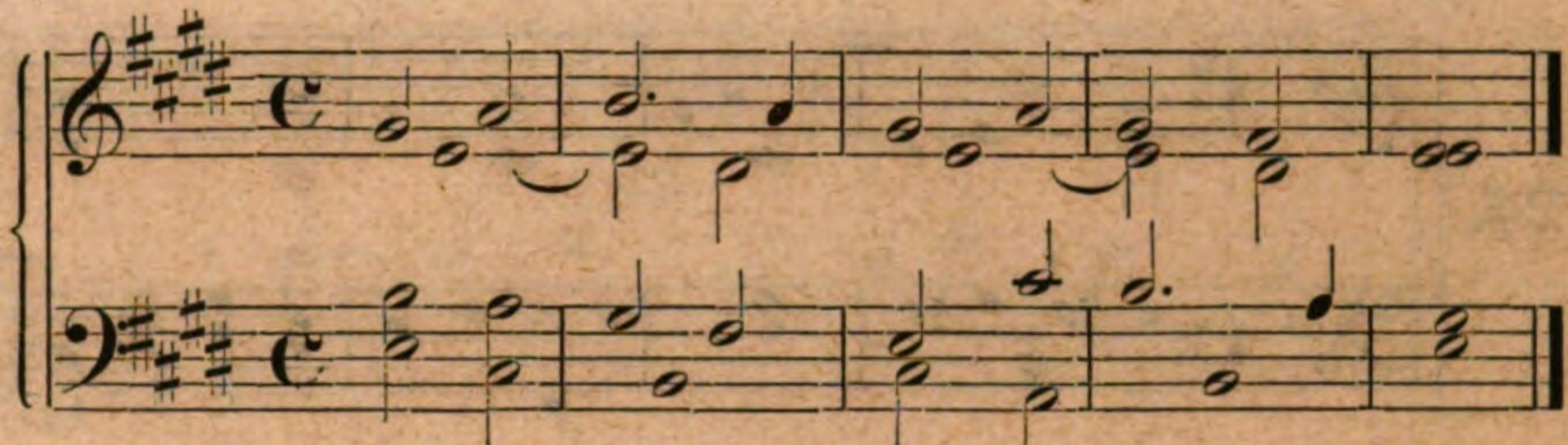
14.



16.



17.



21.

Exercise 21 consists of four measures in common time (C). The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The melody in the treble clef moves stepwise up, while the bass line moves stepwise up in parallel motion.

22.

Exercise 22 consists of four measures in common time (C). The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The melody in the treble clef moves stepwise up, while the bass line moves stepwise up in parallel motion.

Measures 5-8 of exercise 21. The treble clef part continues with quarter notes D5, E5, and F5, ending with a half note G5. The bass clef part continues with quarter notes D4, E4, and F4, ending with a half note G4.

23.

Exercise 23 consists of four measures in common time (C). The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The melody in the treble clef moves stepwise up, while the bass line moves stepwise up in parallel motion.

24.

Exercise 24 consists of four measures in common time (C). The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The melody in the treble clef moves stepwise up, while the bass line moves stepwise up in parallel motion.

25.

Exercise 25 consists of four measures in common time (C). The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The melody in the treble clef moves stepwise up, while the bass line moves stepwise up in parallel motion.

Measures 5-8 of exercise 24. The treble clef part continues with quarter notes D5, E5, and F5, ending with a half note G5. The bass clef part continues with quarter notes D4, E4, and F4, ending with a half note G4.

26.

Exercise 26 consists of four measures in common time (C). The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The melody in the treble clef moves stepwise up, while the bass line moves stepwise up in parallel motion.

27.

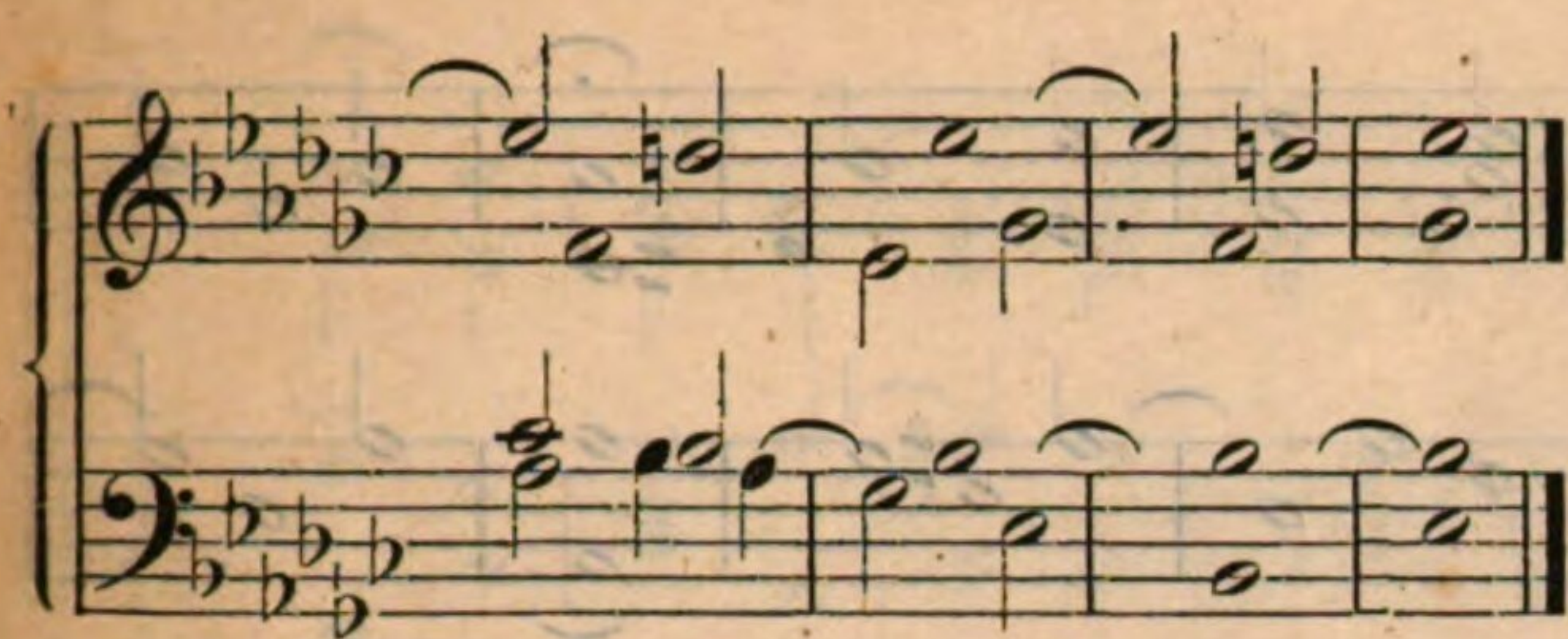
Exercise 27 consists of four measures in common time (C). The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The melody in the treble clef moves stepwise up, while the bass line moves stepwise up in parallel motion.

28.

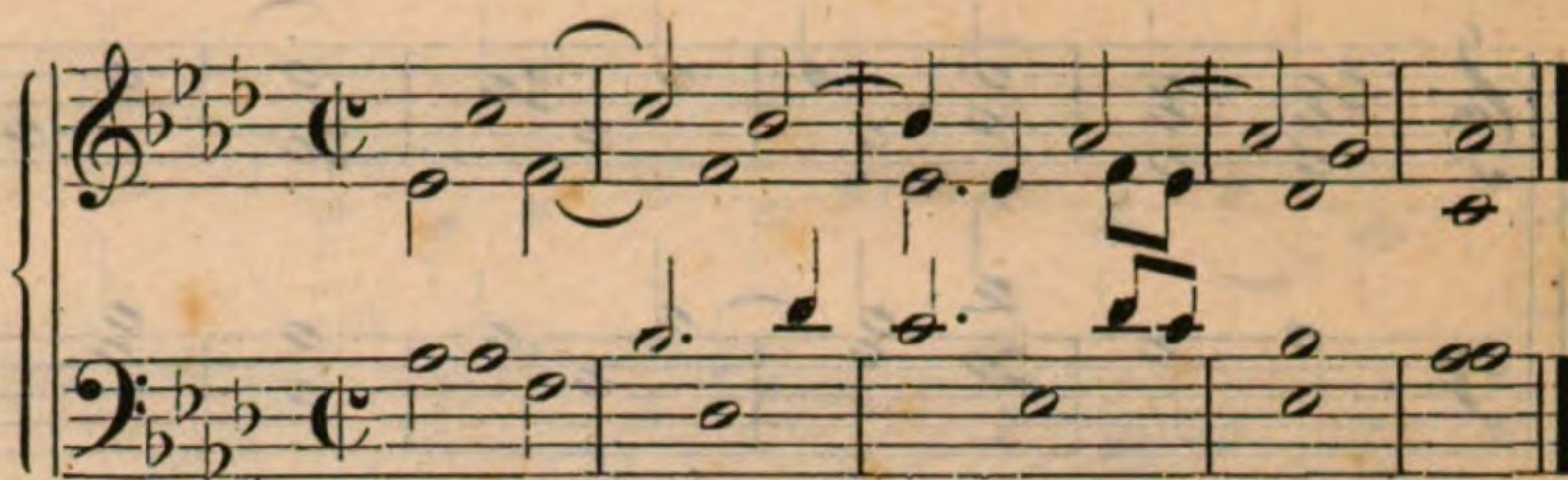
Exercise 28 consists of four measures in common time (C). The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The melody in the treble clef moves stepwise up, while the bass line moves stepwise up in parallel motion.

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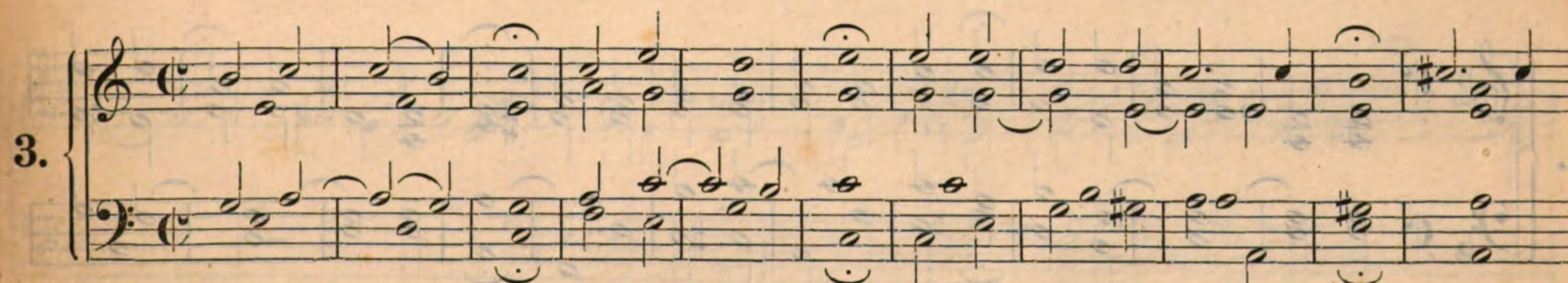
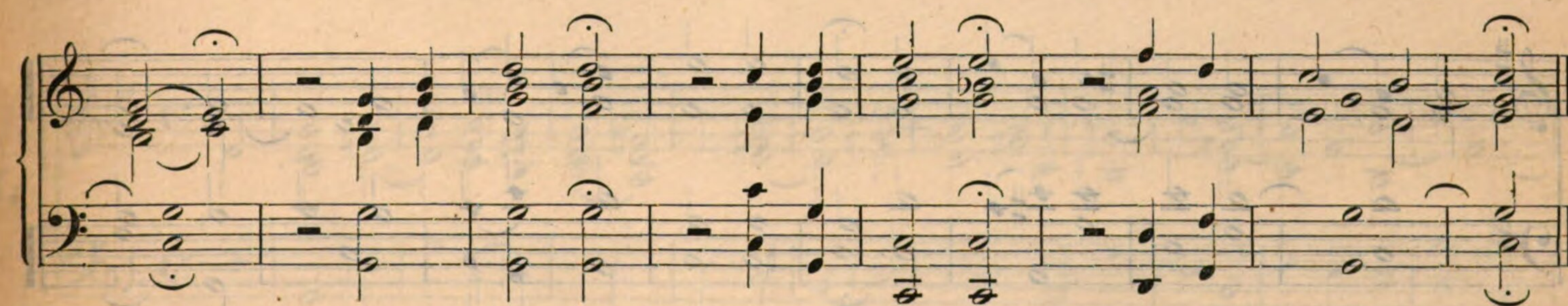
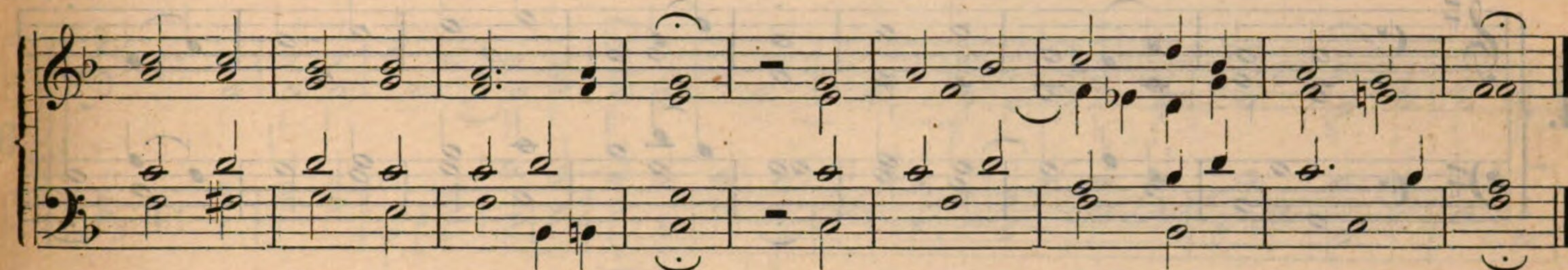
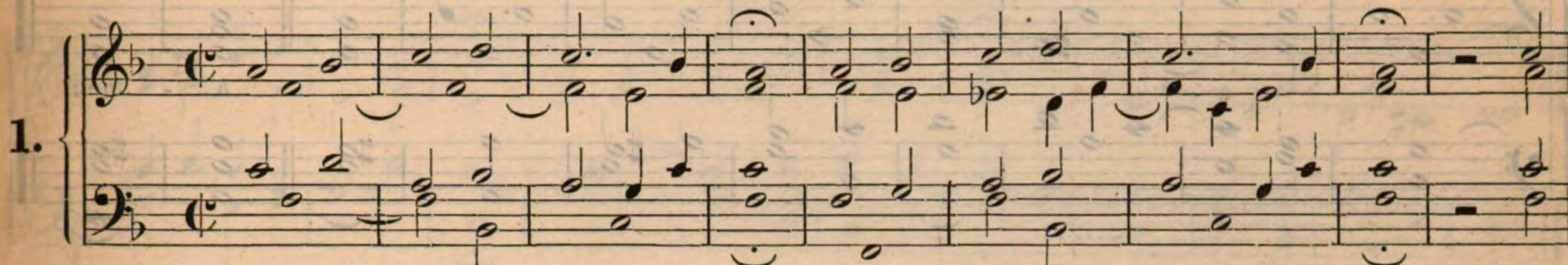
Exercise 29 consists of four measures in common time (C). The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The melody in the treble clef moves stepwise up, while the bass line moves stepwise up in parallel motion.

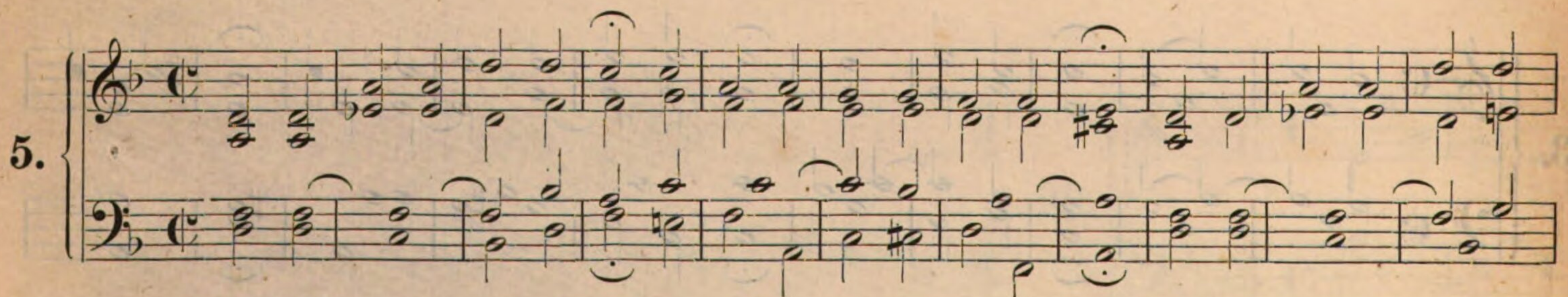
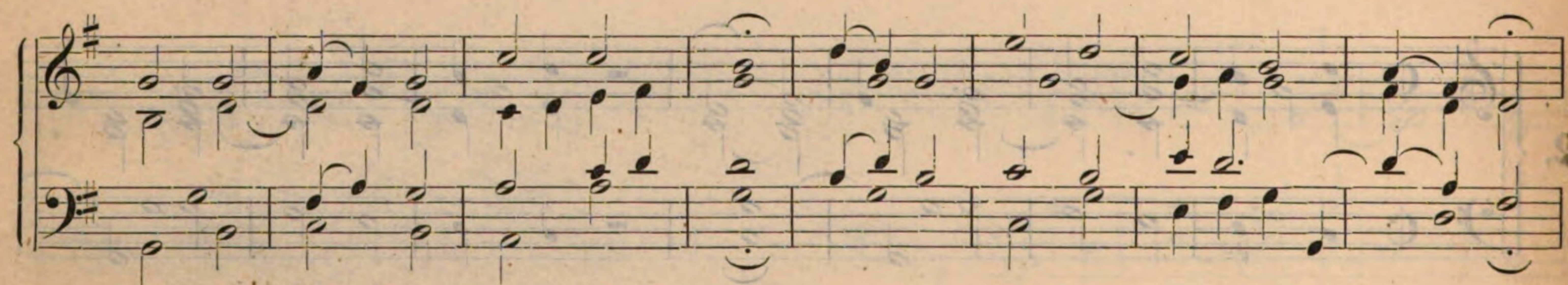
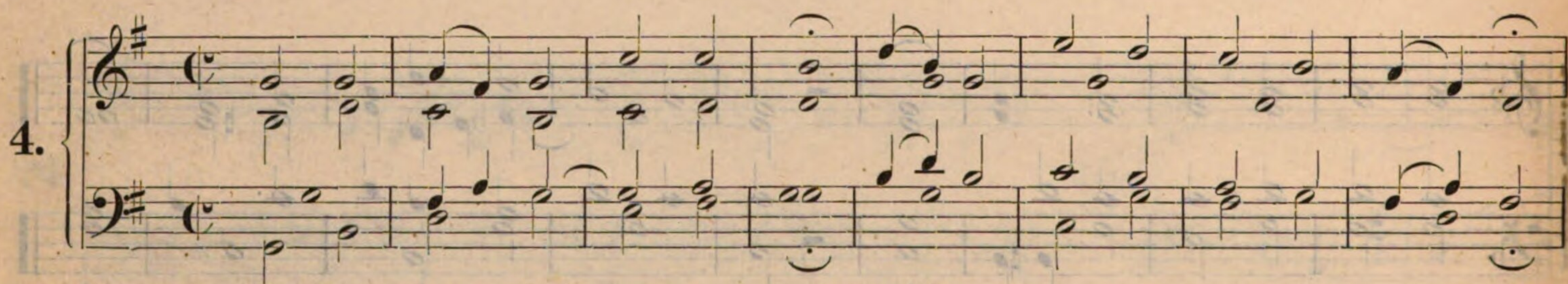
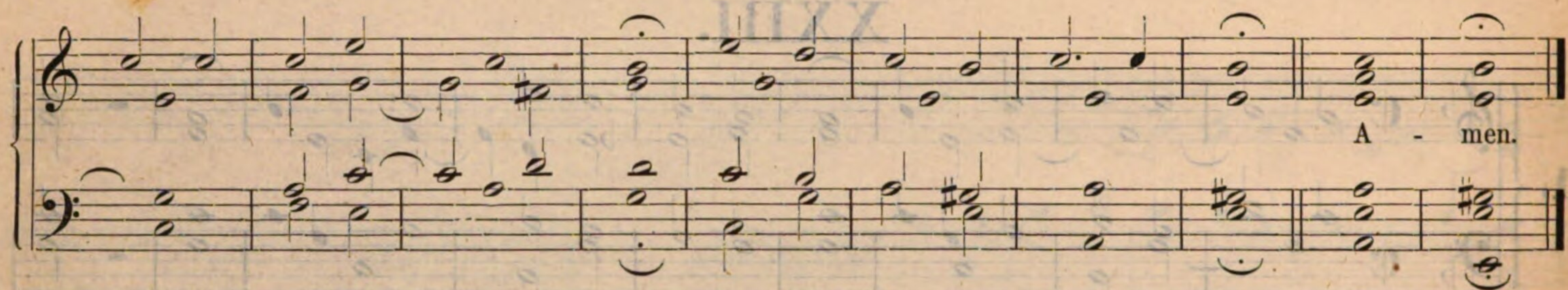
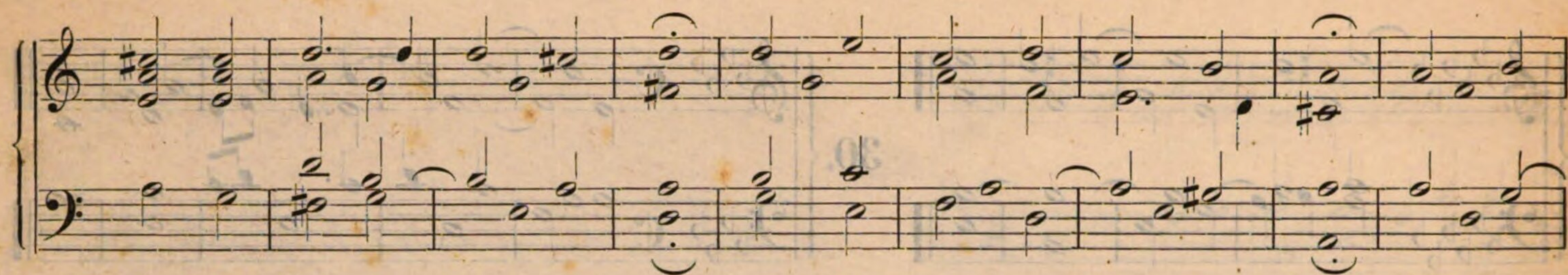


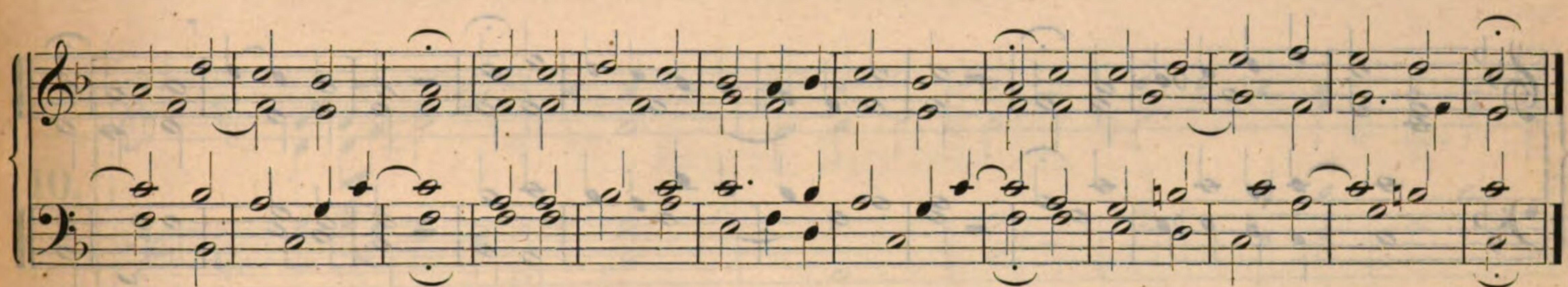
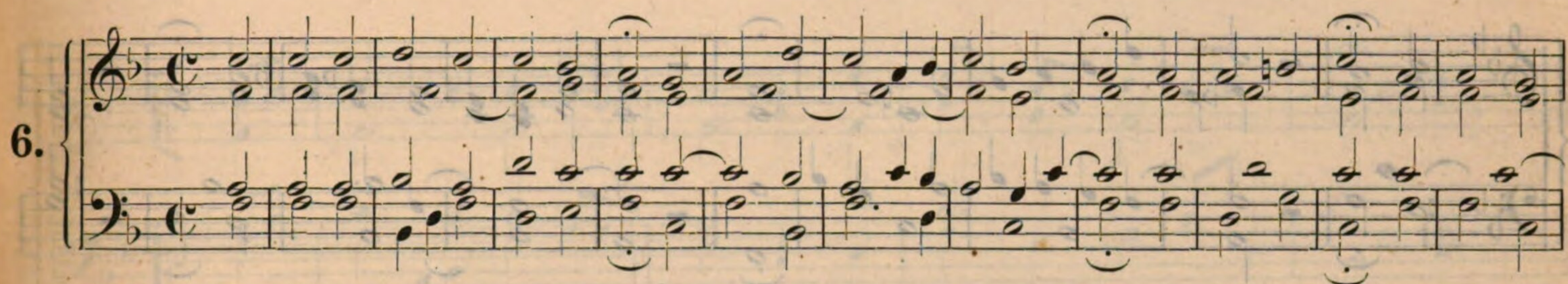
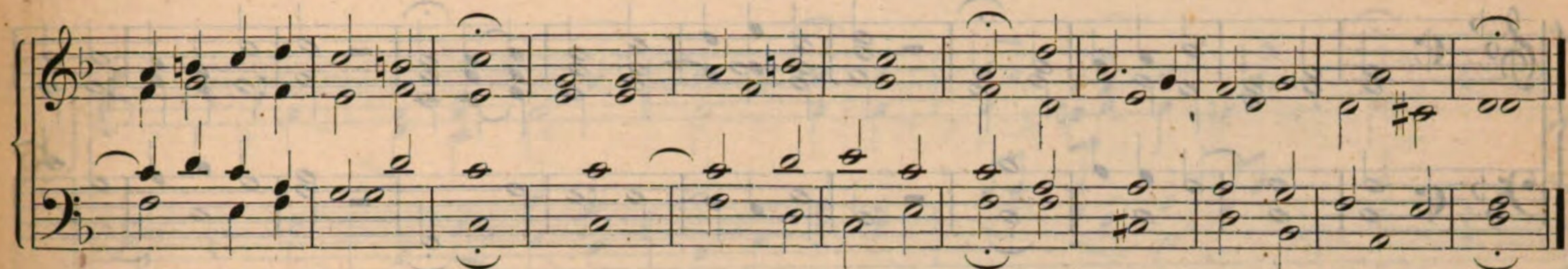
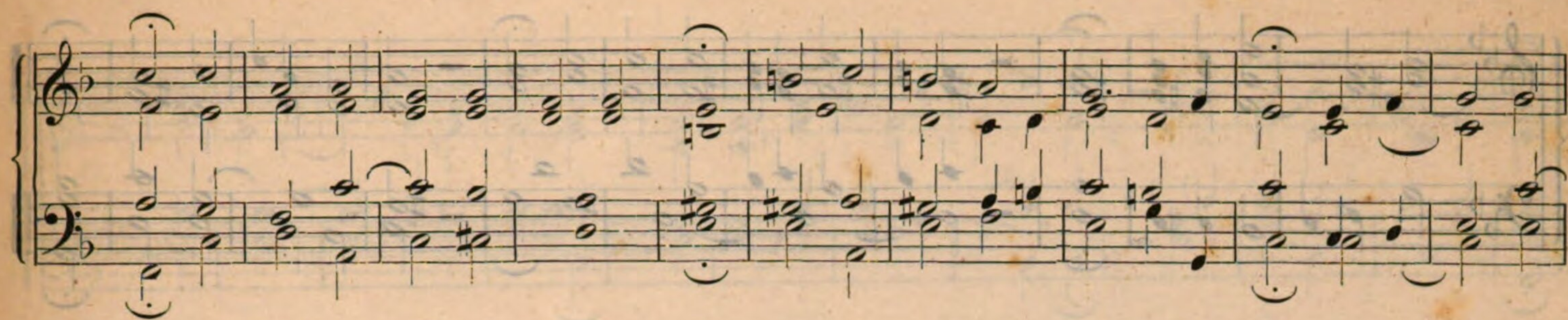
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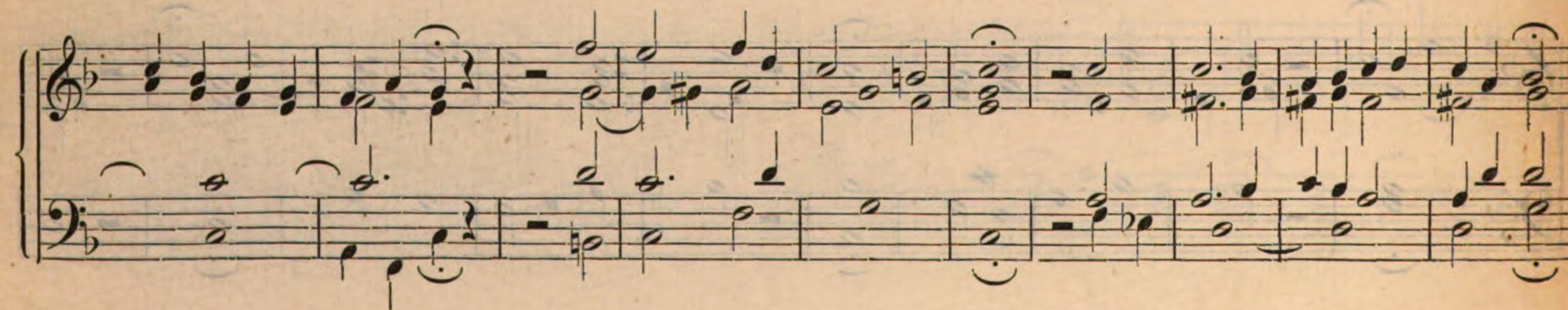
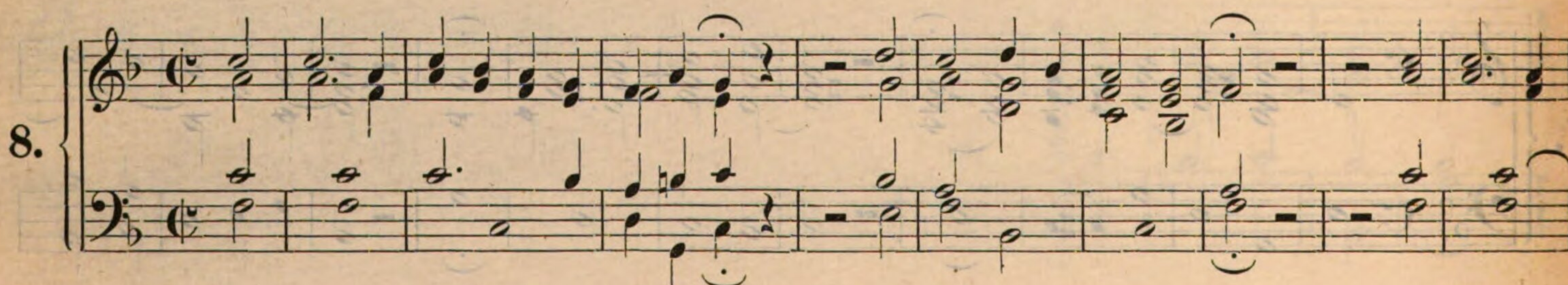
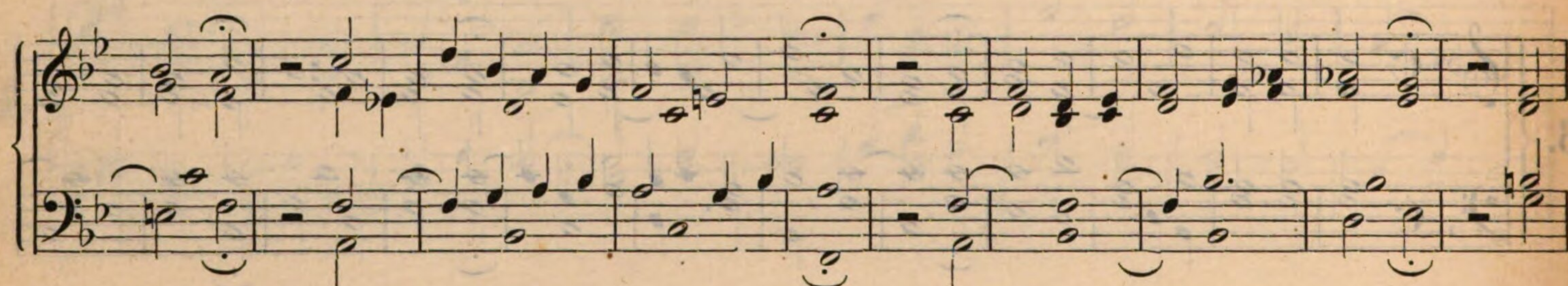
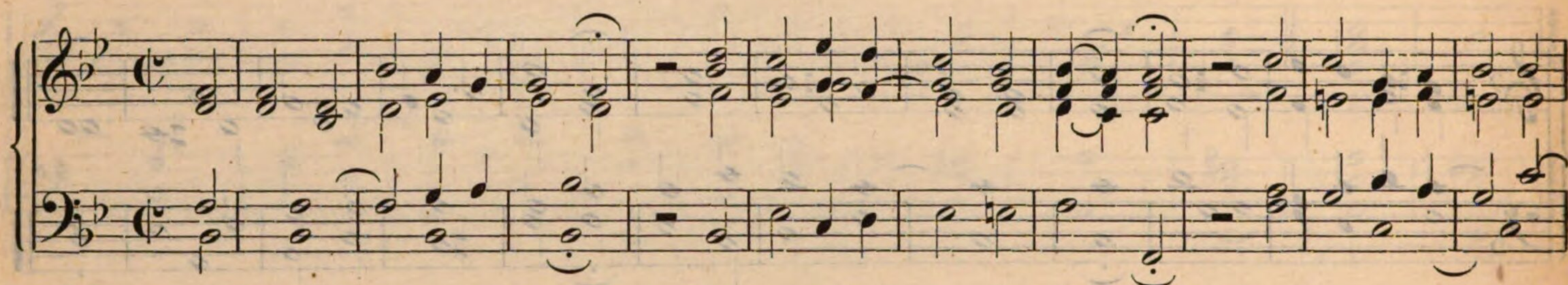
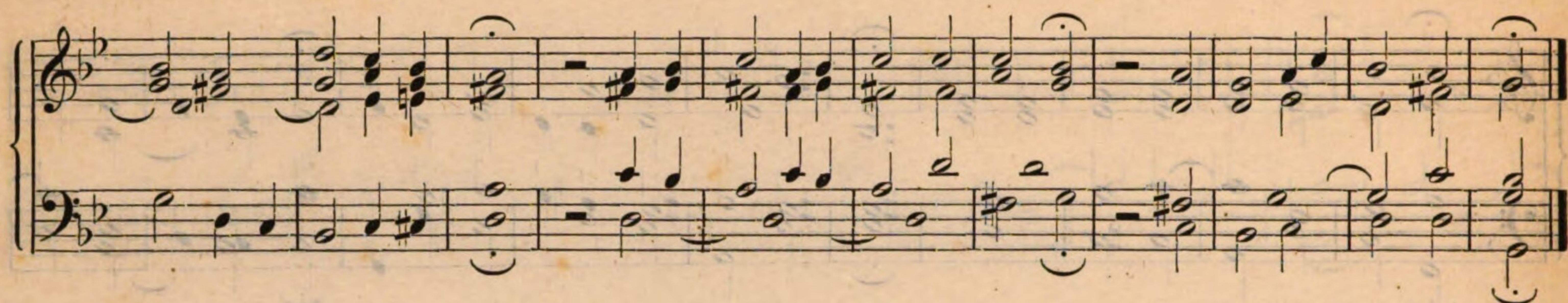


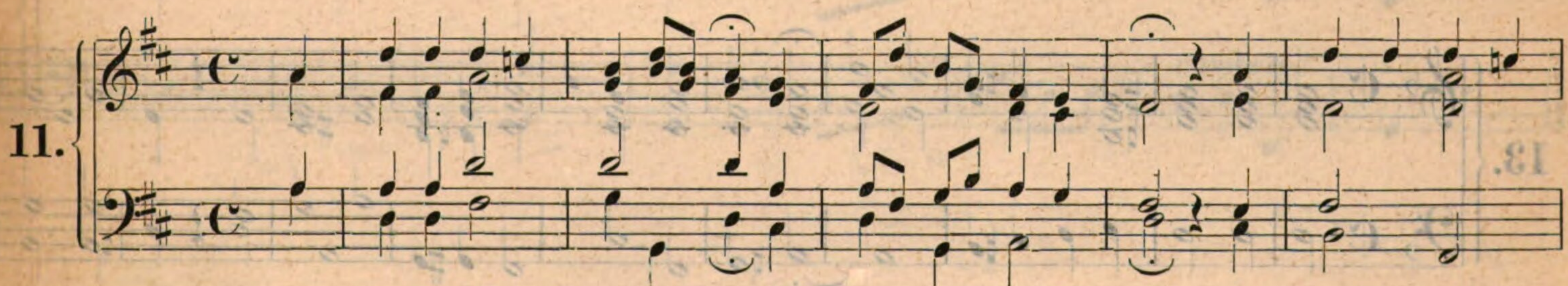
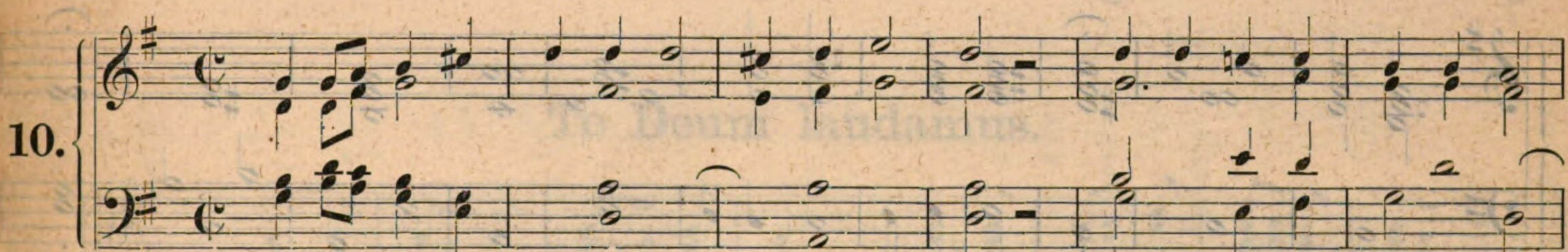
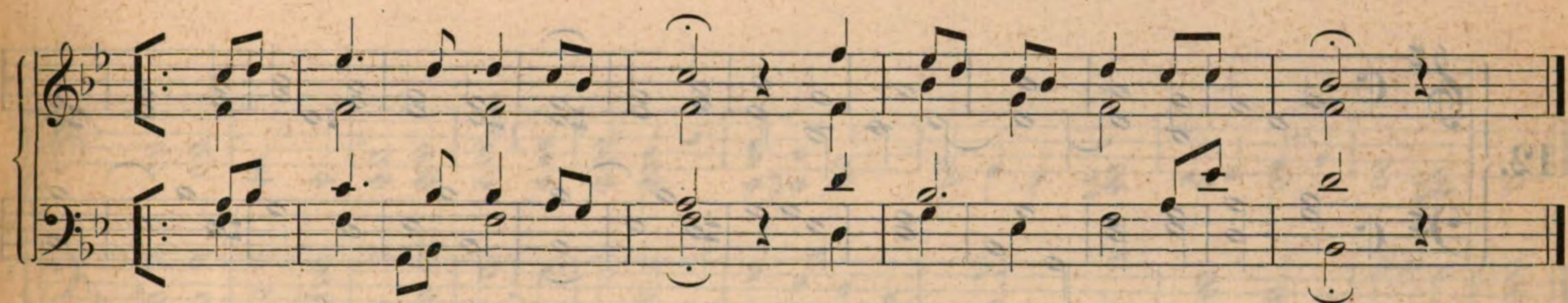
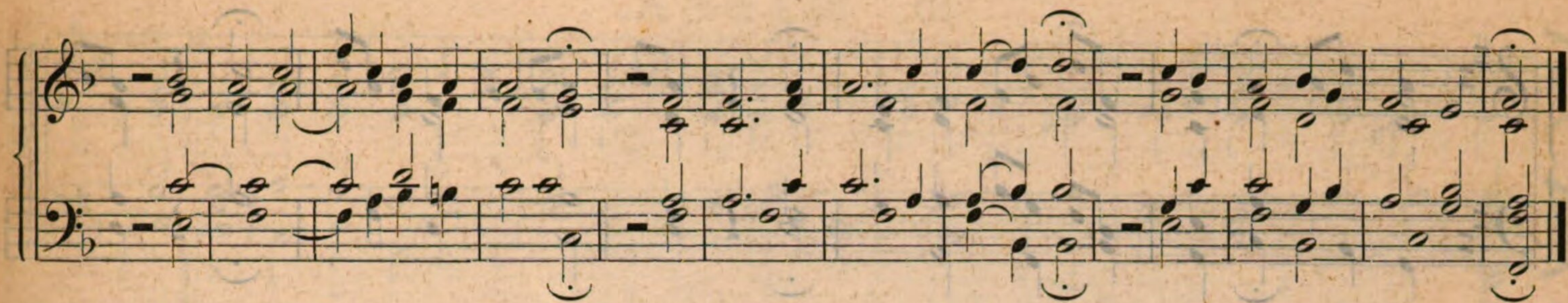
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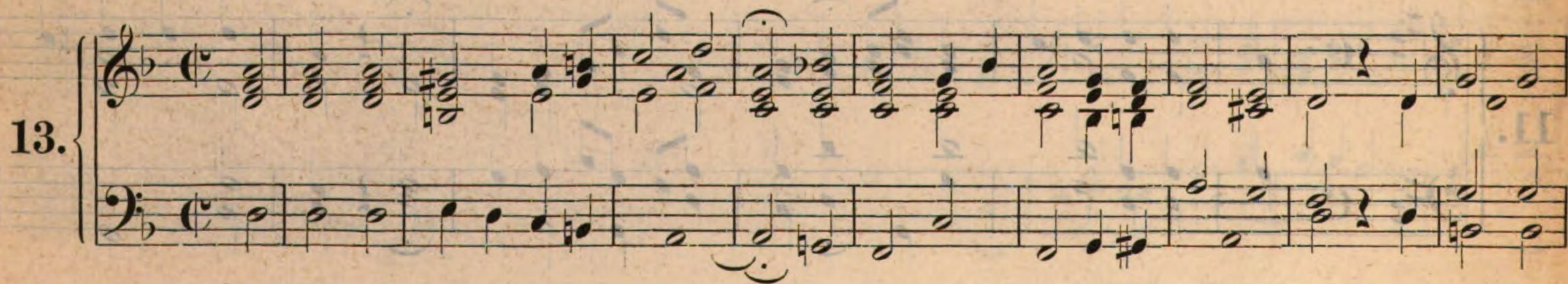
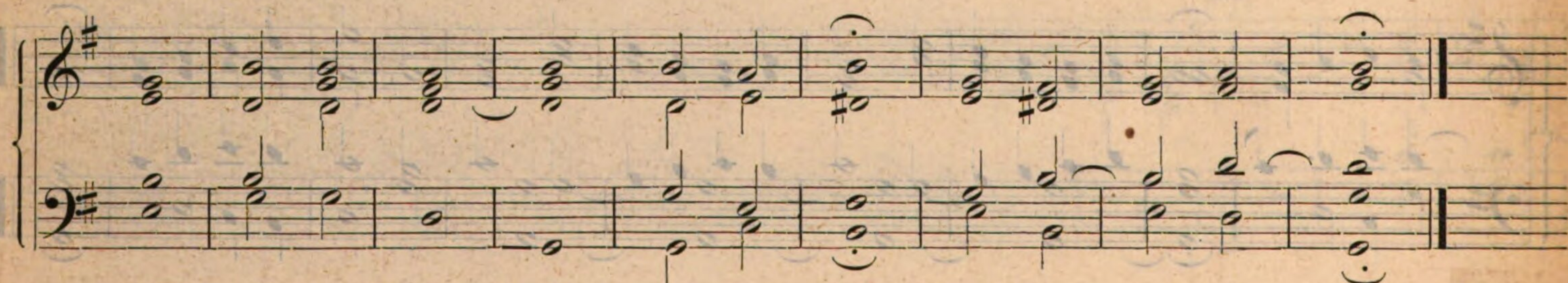
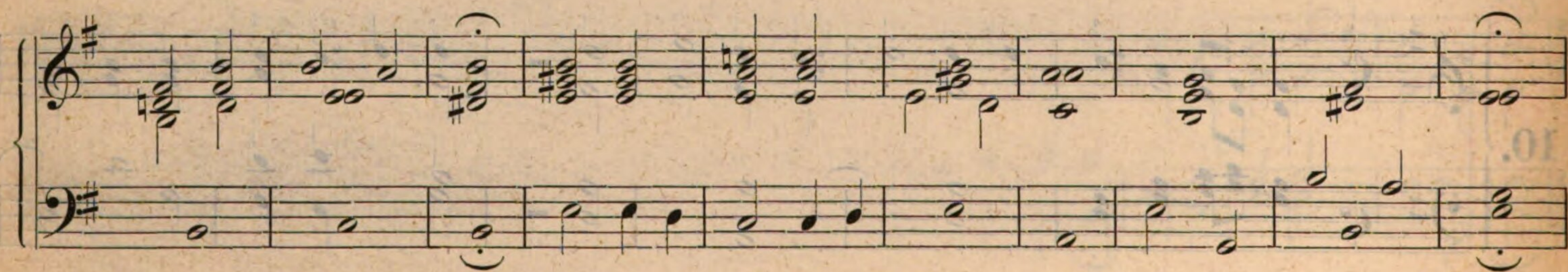
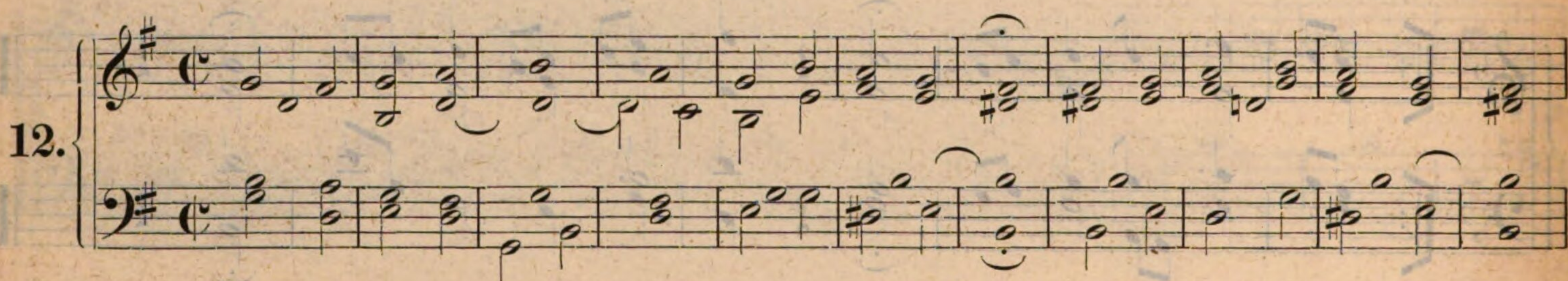
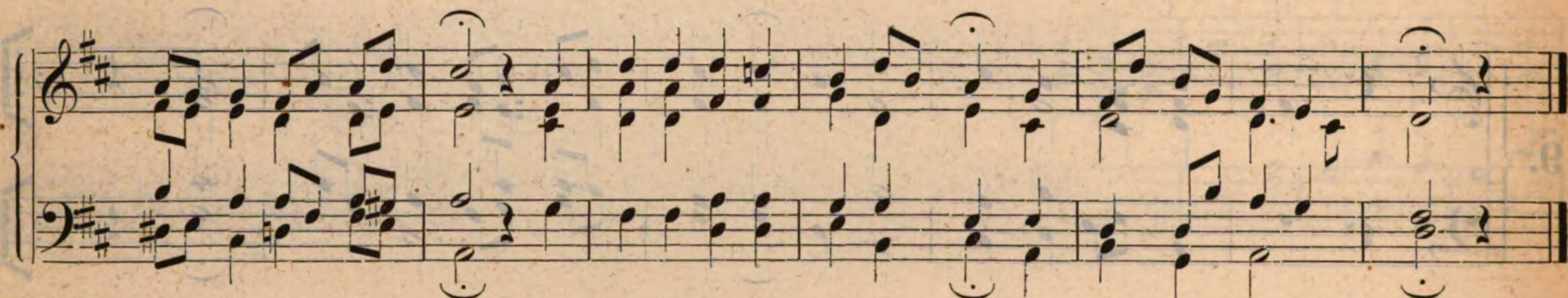


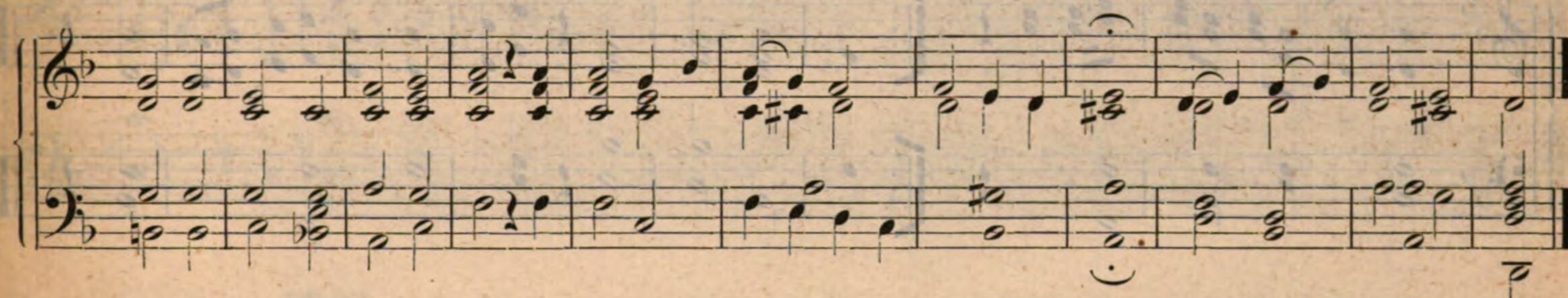
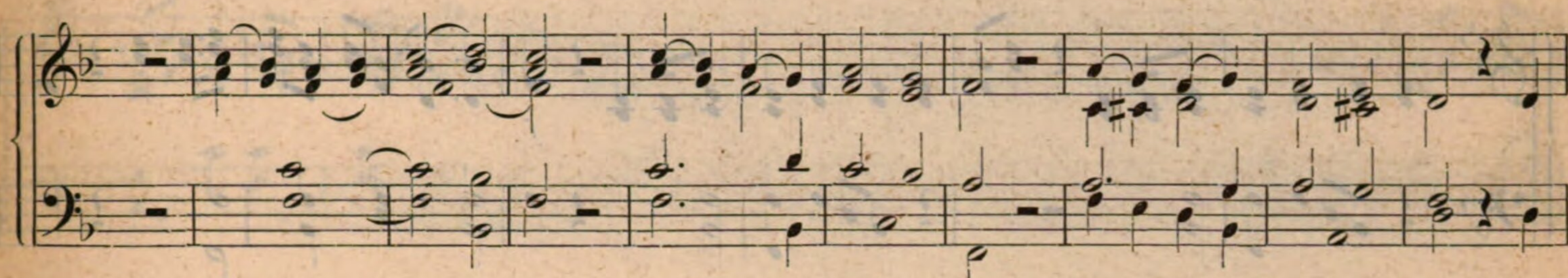
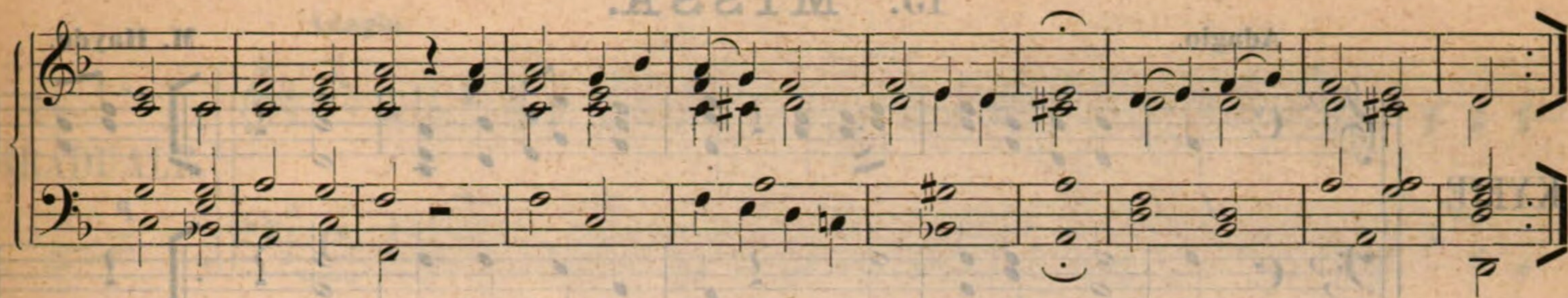




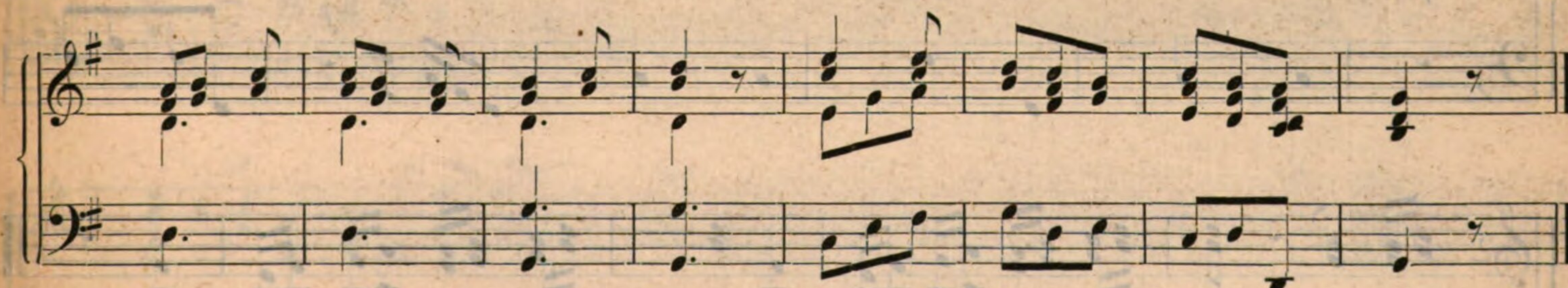
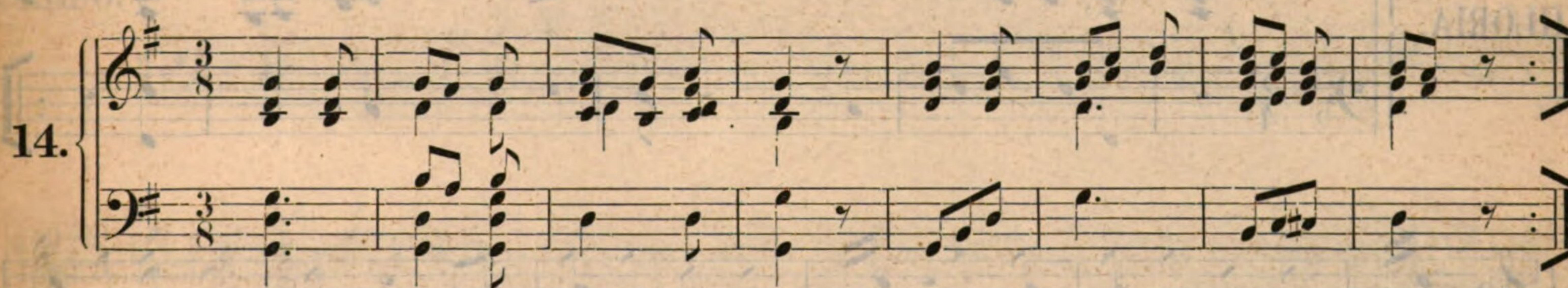








Te Deum laudamus.

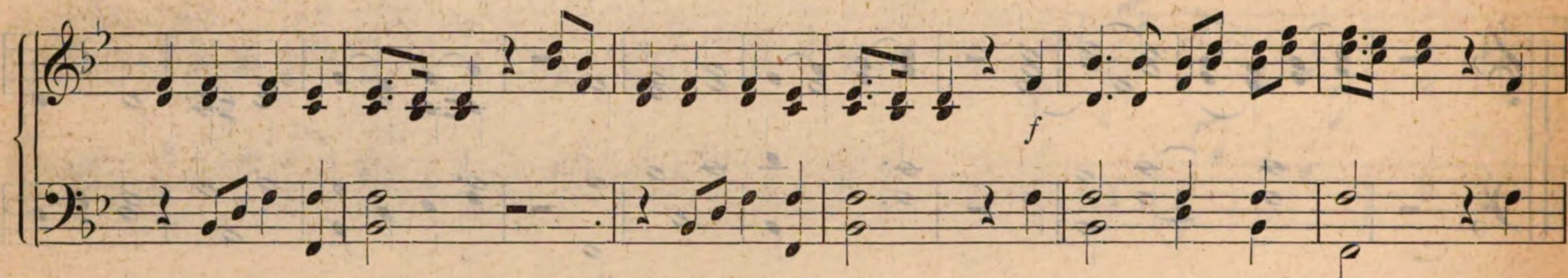
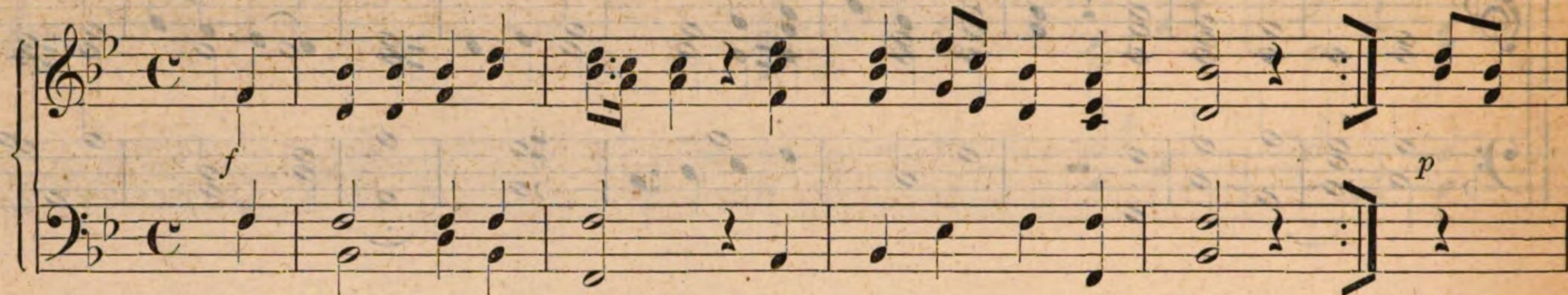


15. MISSA.

Adagio.

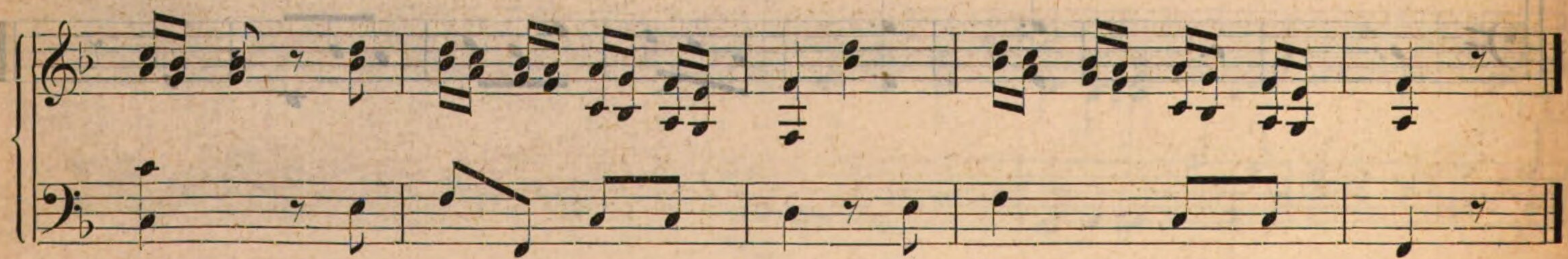
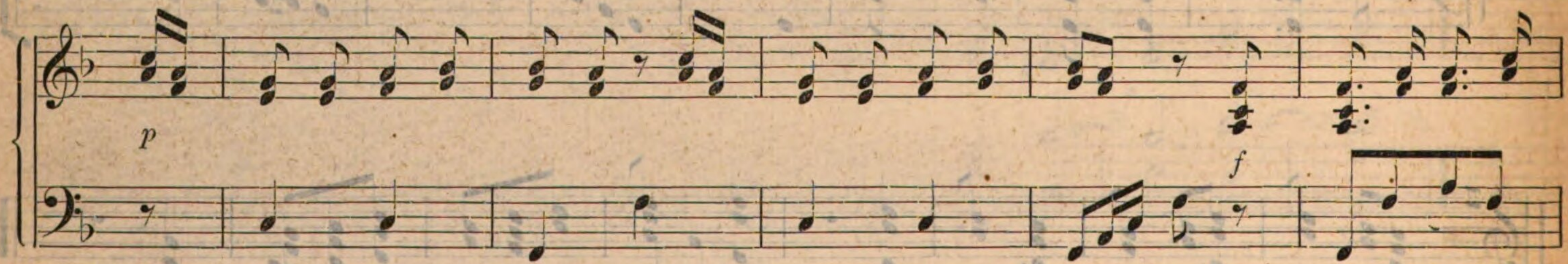
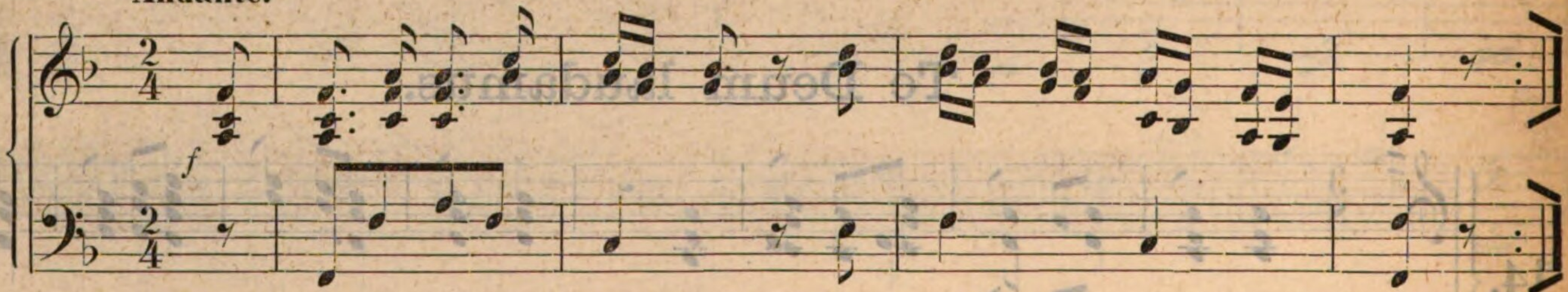
M. Haydn.

KYRIE.



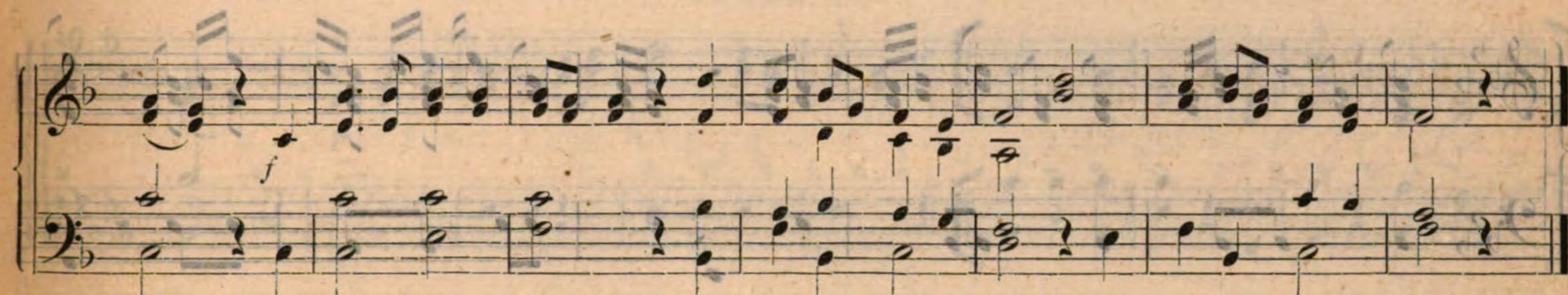
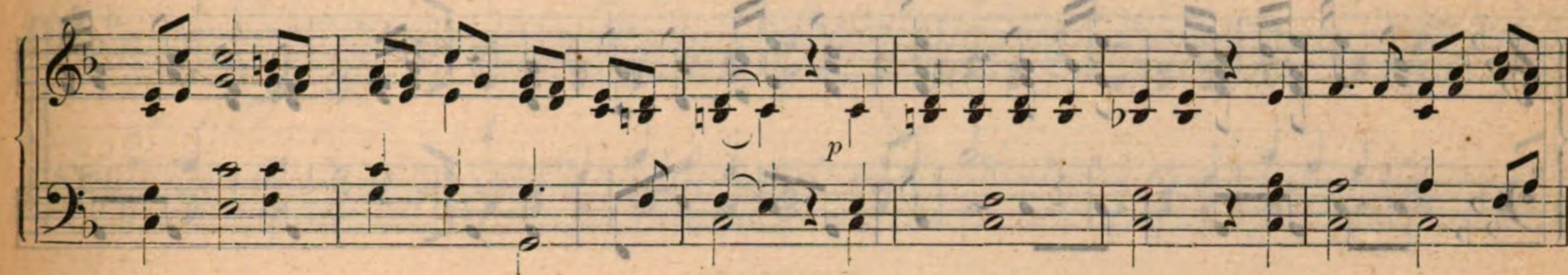
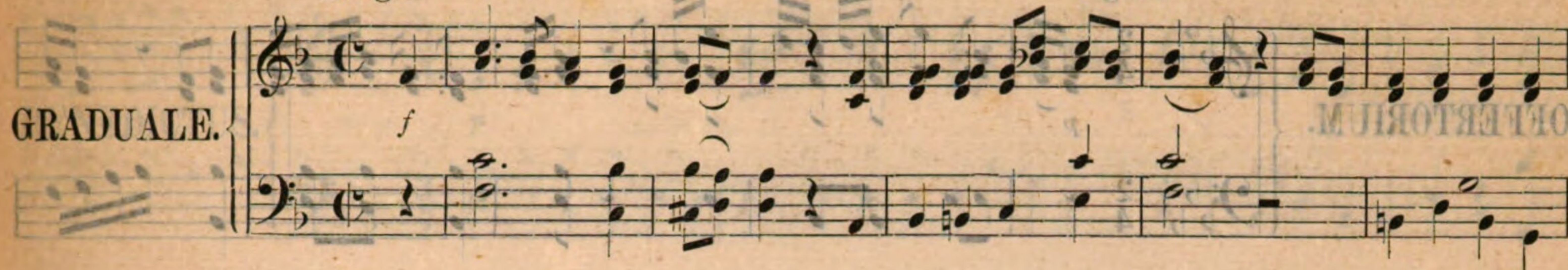
Andante.

GLORIA.



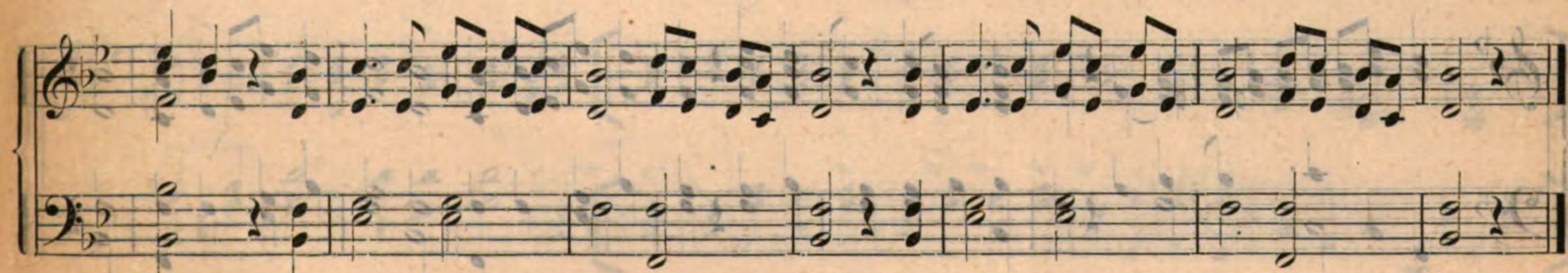
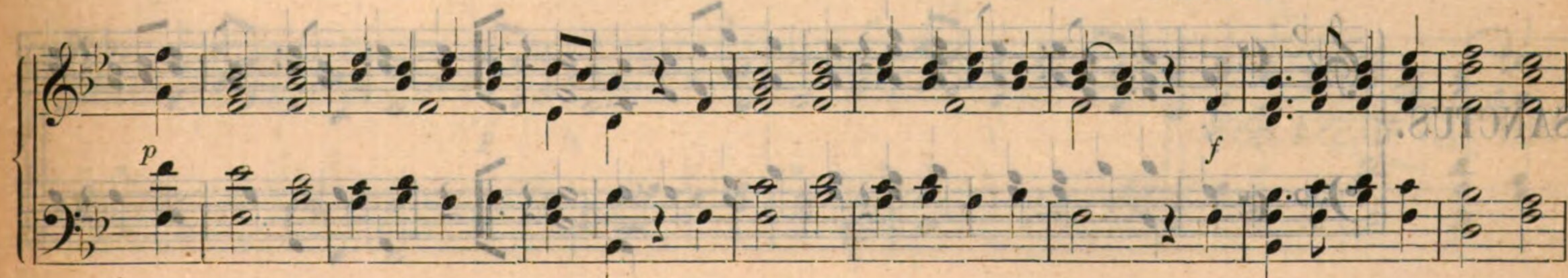
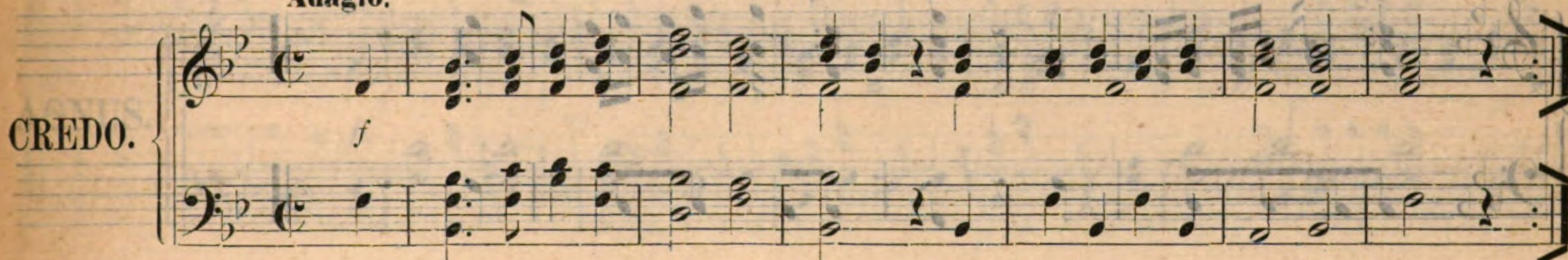
Adagio.

GRADUALE.



Adagio.

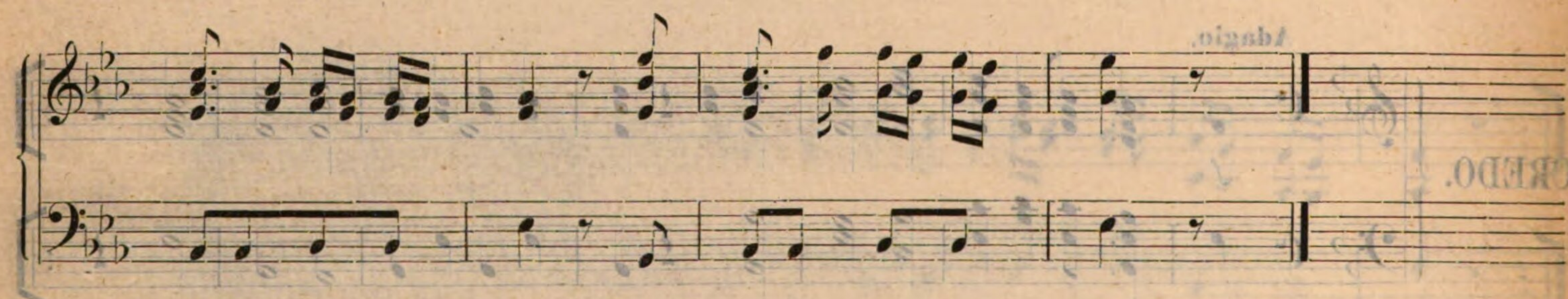
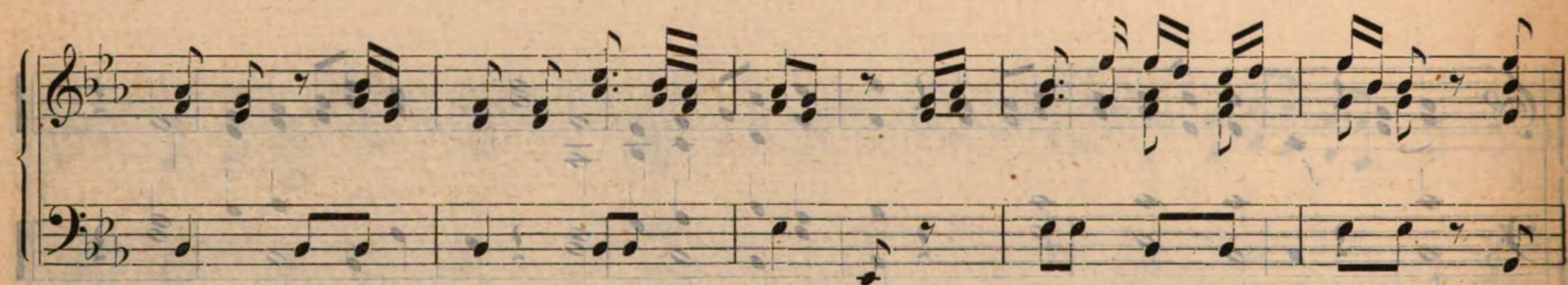
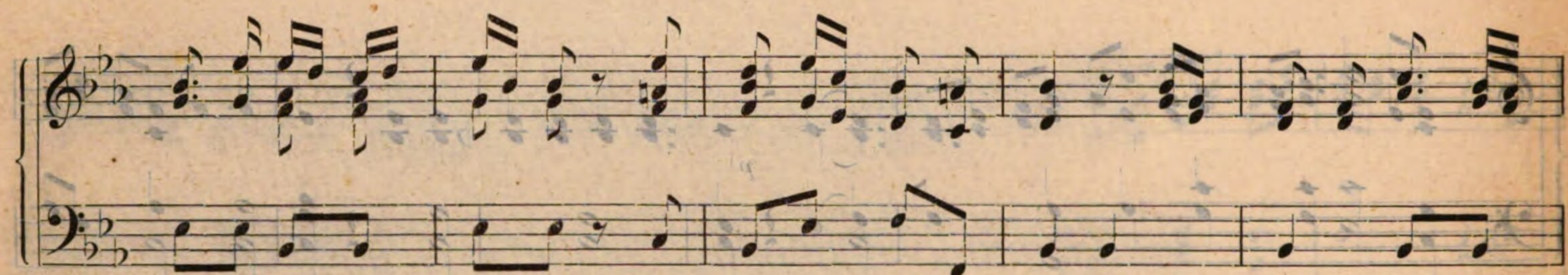
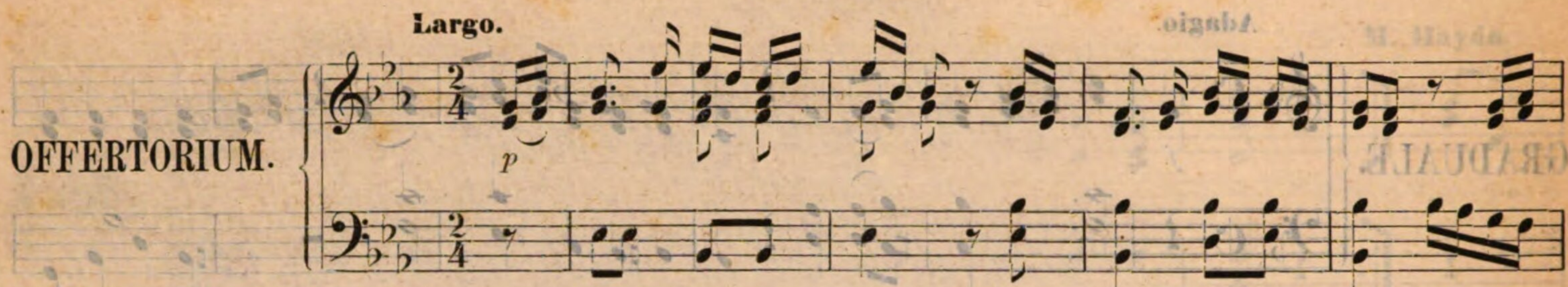
CREDO.



OFFERTORIUM.

Largo.

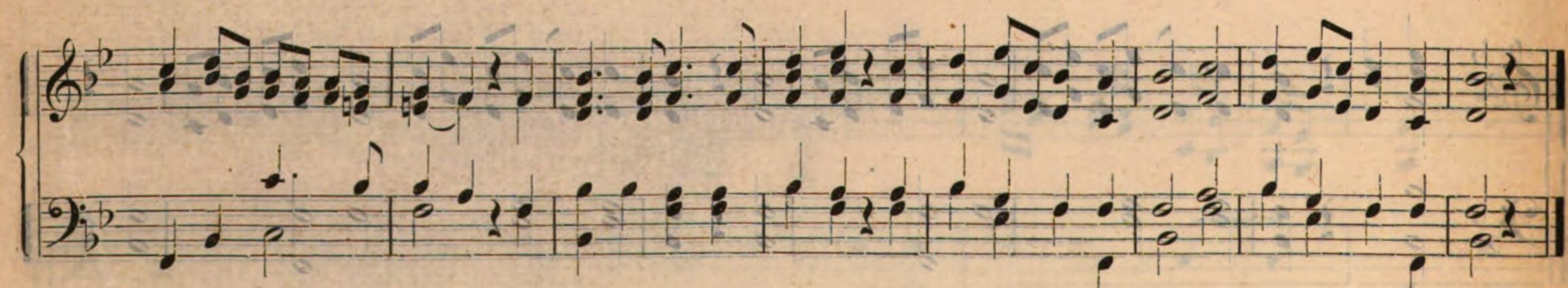
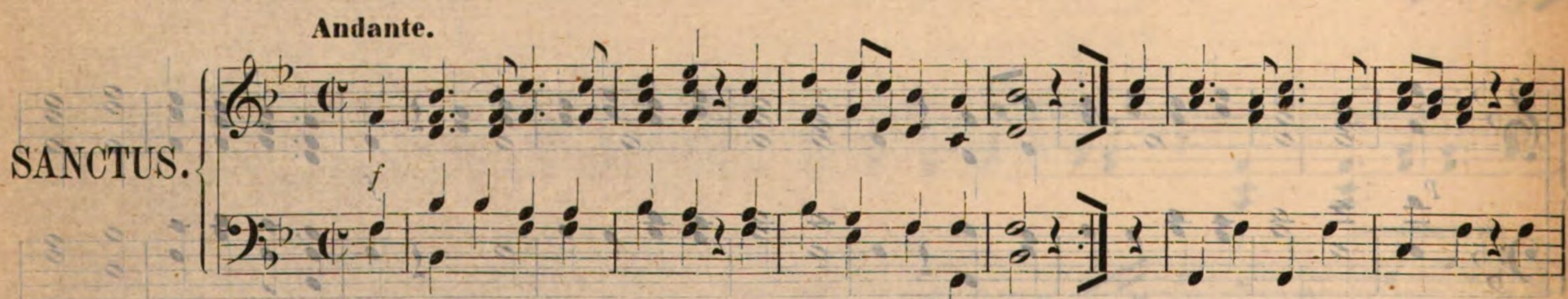
p



SANCTUS.

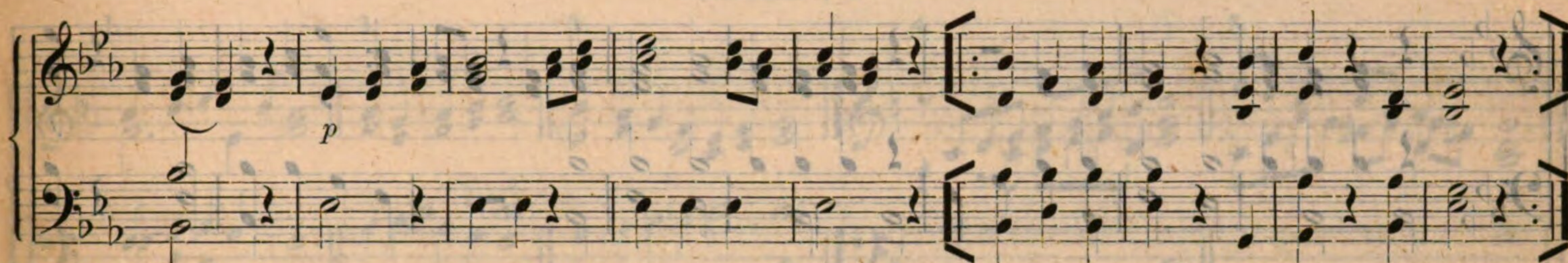
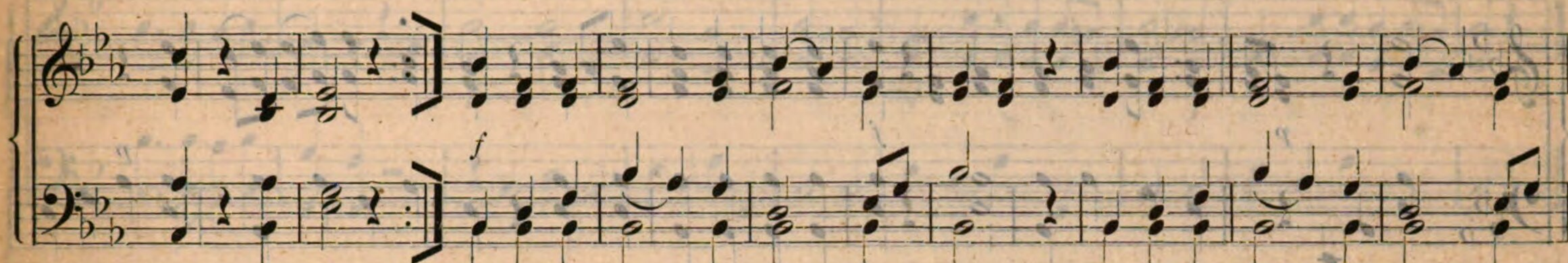
Andante.

f



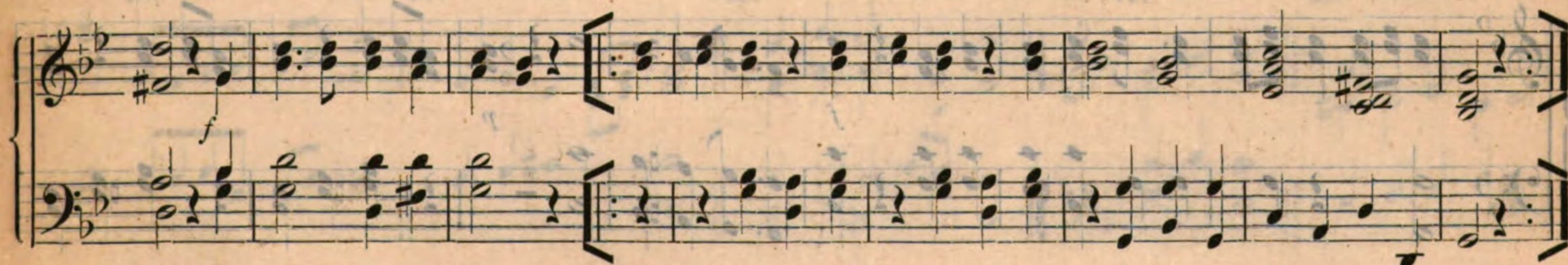
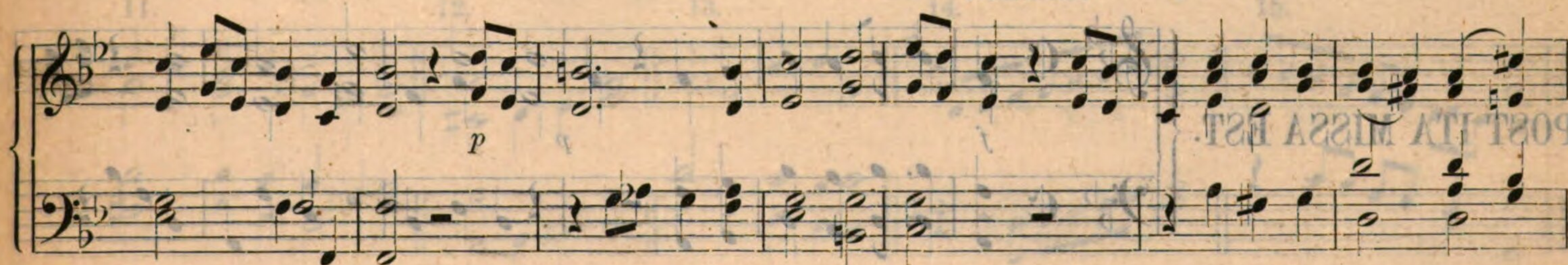
Adagio.

BENEDICTUS.



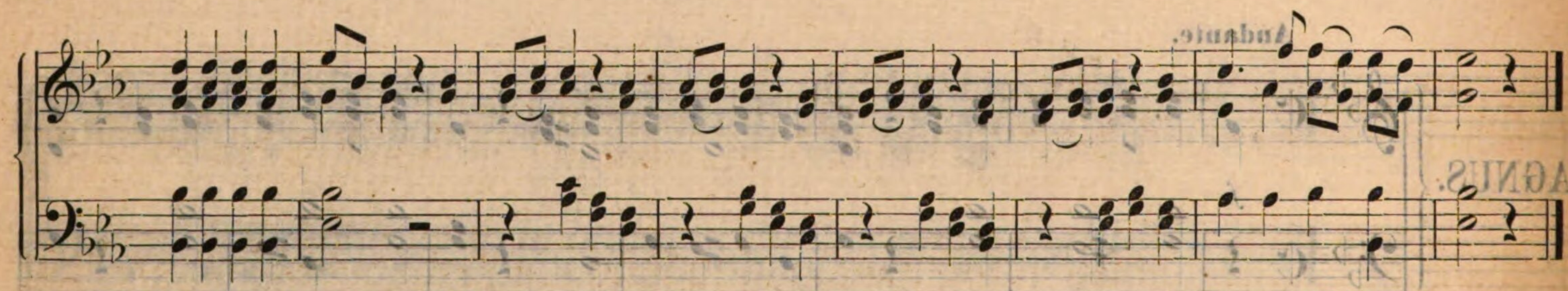
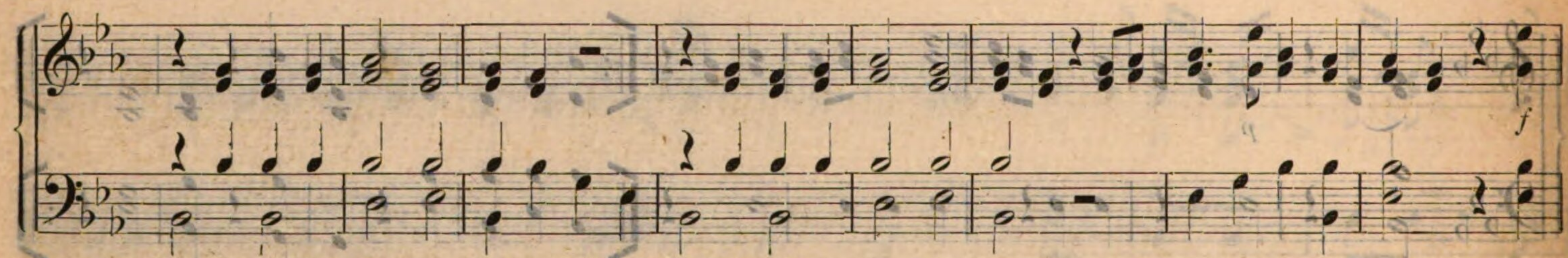
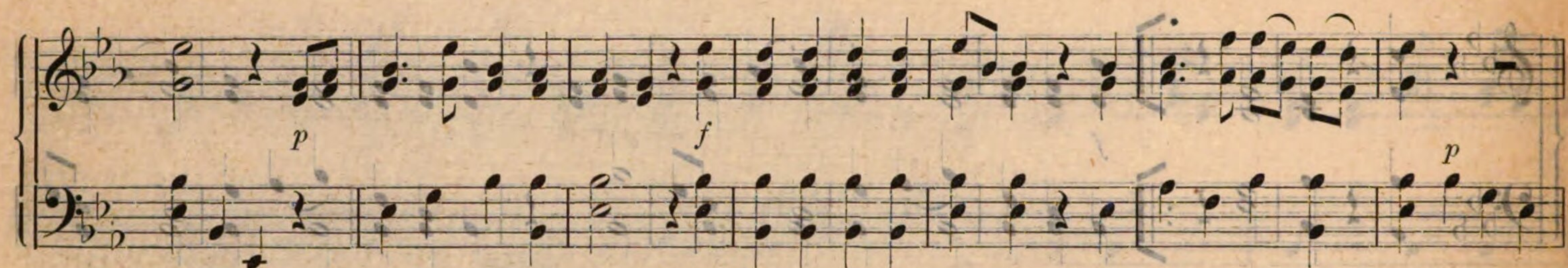
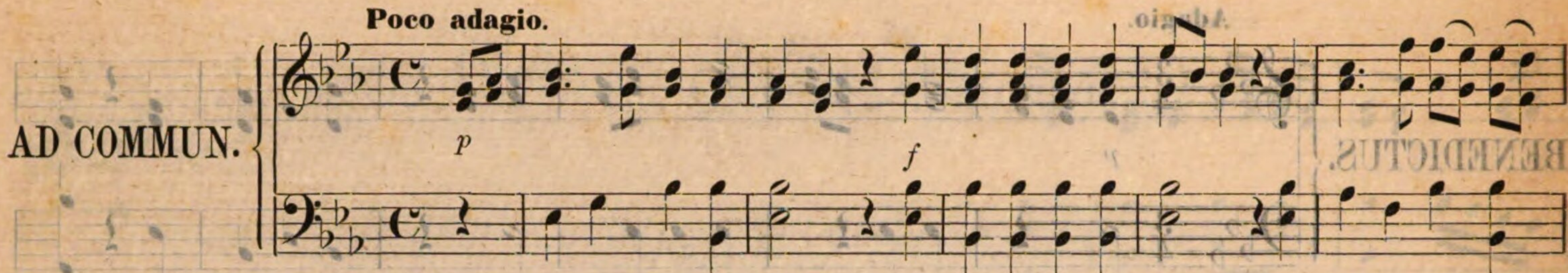
Andante.

AGNUS.

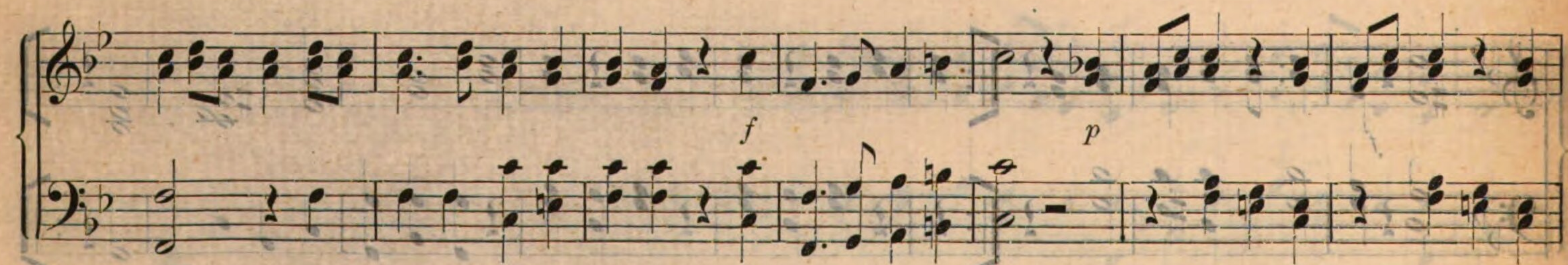
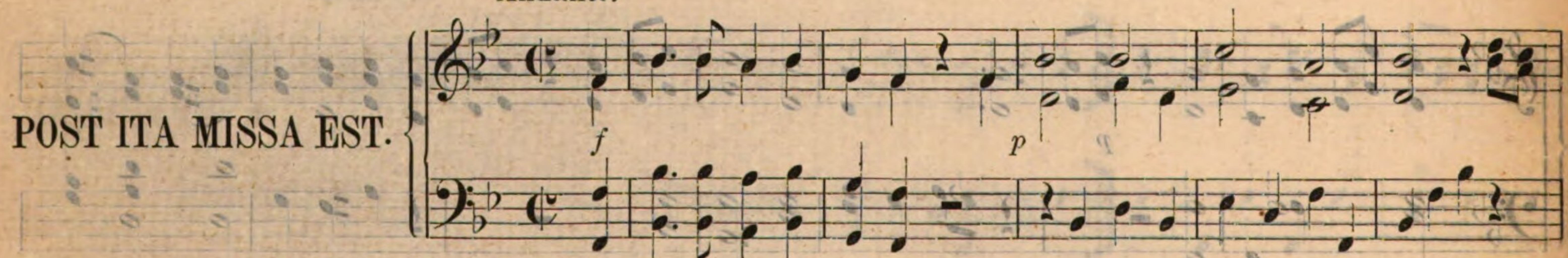


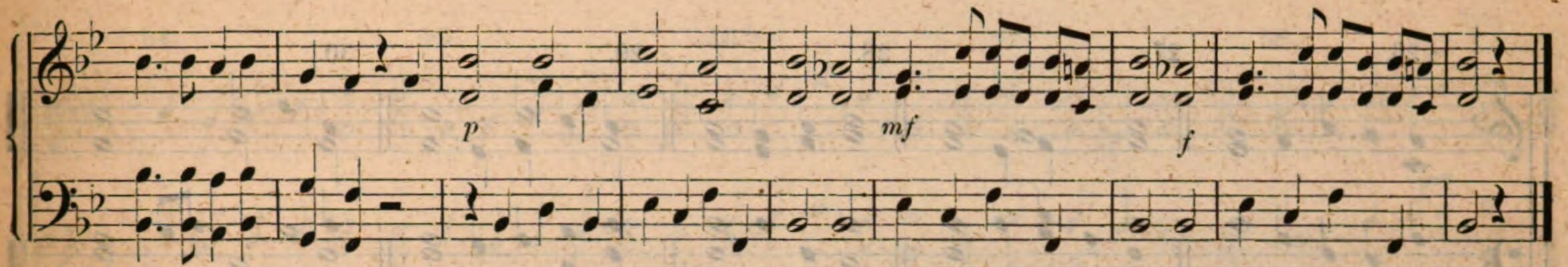
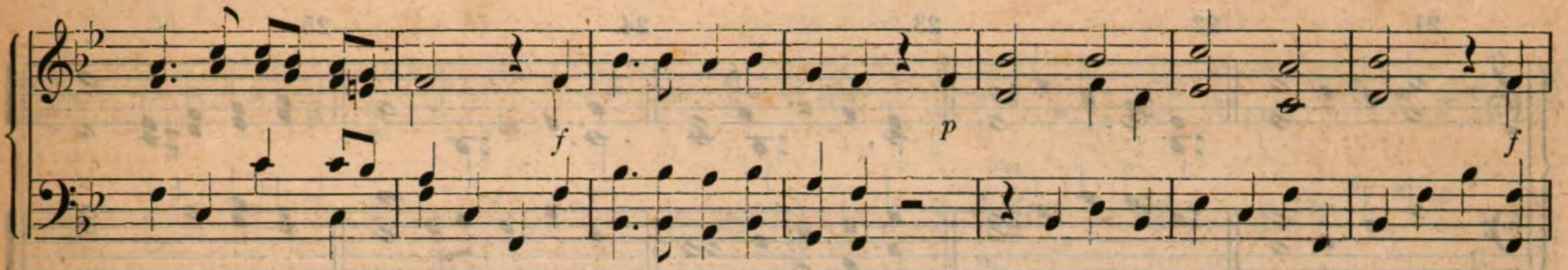
Poco adagio.

AD COMMUN.

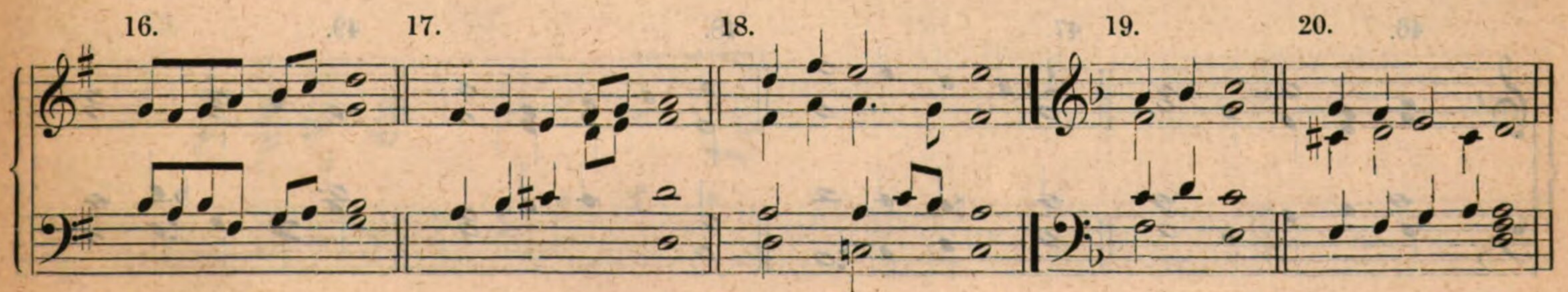
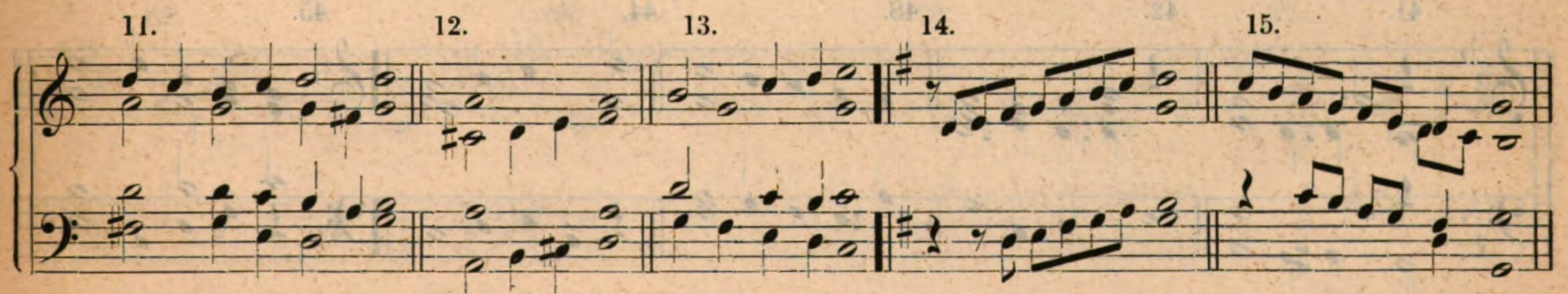
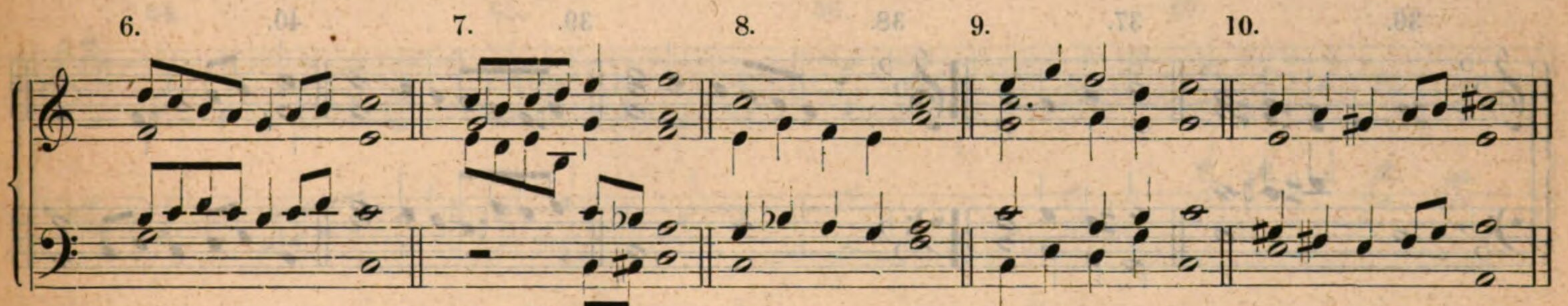
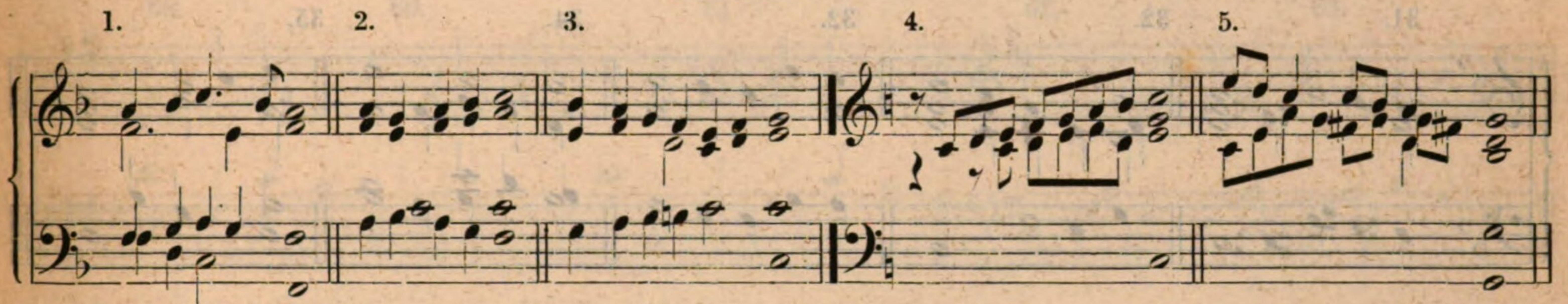
**Andante.**

POST ITA MISSA EST.





XXIV.



21. 22. 23. 24. 25.

Handwritten musical notation for measures 21 through 25. The notation is in treble and bass clefs, featuring various note values and rests.

26. 27. 28. 29. 30.

Handwritten musical notation for measures 26 through 30. The notation is in treble and bass clefs, featuring various note values and rests.

31. 32. 32. 34. 35.

Handwritten musical notation for measures 31 through 35. The notation is in treble and bass clefs, featuring various note values and rests.

36. 37. 38. 39. 40.

Handwritten musical notation for measures 36 through 40. The notation is in treble and bass clefs, featuring various note values and rests.

41. 42. 48. 44. 45.

Handwritten musical notation for measures 41 through 45. The notation is in treble and bass clefs, featuring various note values and rests.

46. 47. 48. 49.

Handwritten musical notation for measures 46 through 49. The notation is in treble and bass clefs, featuring various note values and rests.

50. 51. 52. 53.

Handwritten musical notation for measures 50 through 53. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). Measures 50 and 51 are in common time (C). Measures 52 and 53 are in 3/4 time. The notation includes various note values, rests, and bar lines.

54. 55. 56. 57. 58.

Handwritten musical notation for measures 54 through 58. The notation is in treble and bass clefs, with a key signature of one flat (B-flat). Measures 54 through 58 are in 3/4 time. The notation includes various note values, rests, and bar lines.

59. 60. 61. 62. 63.

Handwritten musical notation for measures 59 through 63. The notation is in treble and bass clefs, with a key signature of one sharp (F-sharp). Measures 59 through 63 are in 3/4 time. The notation includes various note values, rests, and bar lines.

64. 65. 66. 67.

Handwritten musical notation for measures 64 through 67. The notation is in treble and bass clefs, with a key signature of one sharp (F-sharp). Measures 64 through 67 are in 3/4 time. The notation includes various note values, rests, and bar lines.

68. 69. 70. 71.

Handwritten musical notation for measures 68 through 71. The notation is in treble and bass clefs, with a key signature of one sharp (F-sharp). Measures 68 through 71 are in 3/4 time. The notation includes various note values, rests, and bar lines.

72. 73. 74.

Handwritten musical notation for measures 72 through 74. The notation is in treble and bass clefs, with a key signature of one sharp (F-sharp). Measures 72 through 74 are in 3/4 time. The notation includes various note values, rests, and bar lines.

[illegible]

B.

D S D S D S D S D S S D S D S S D S D S
 1.

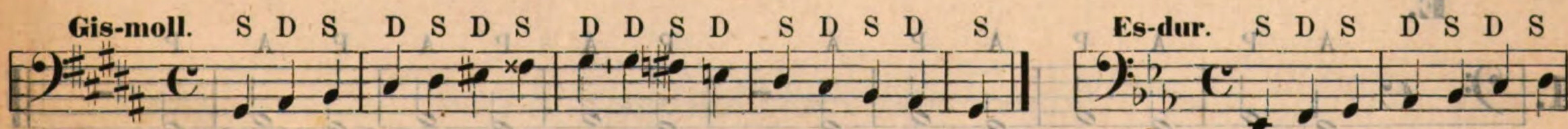
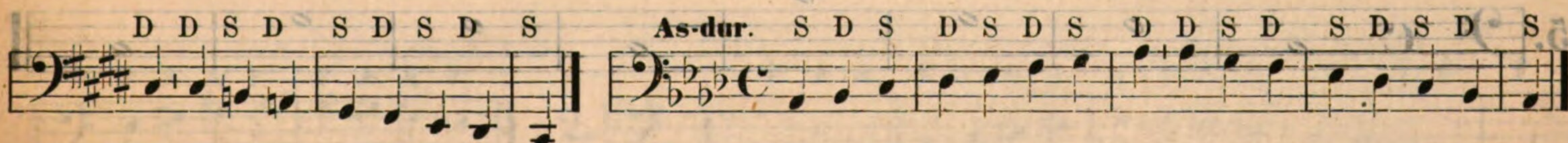
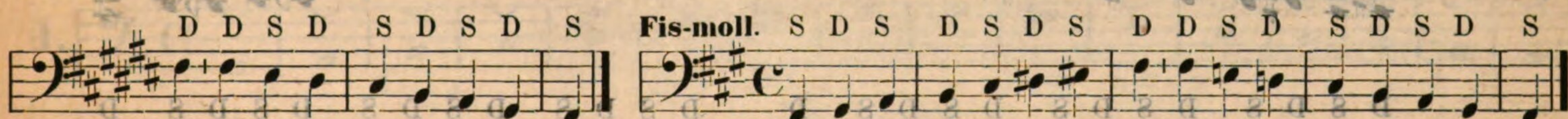
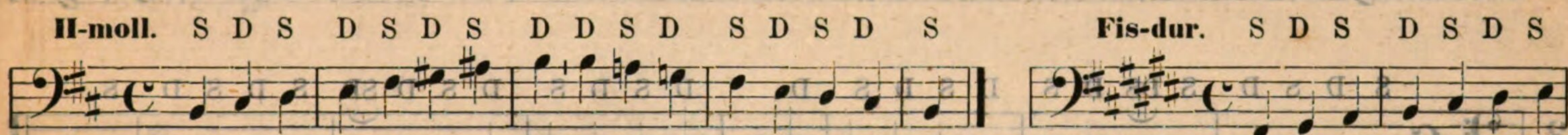
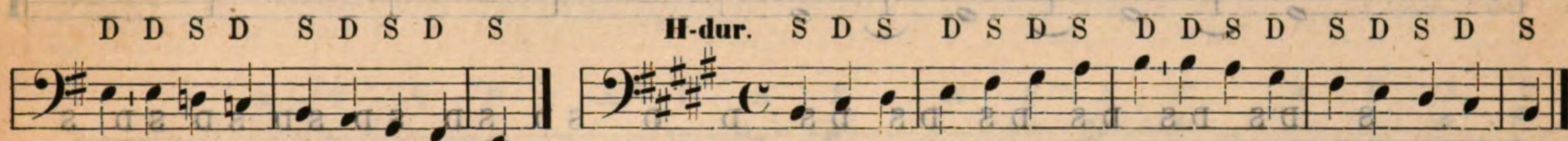
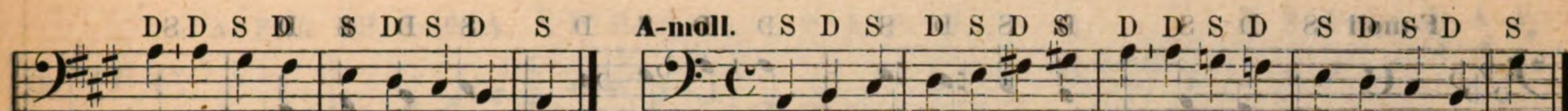
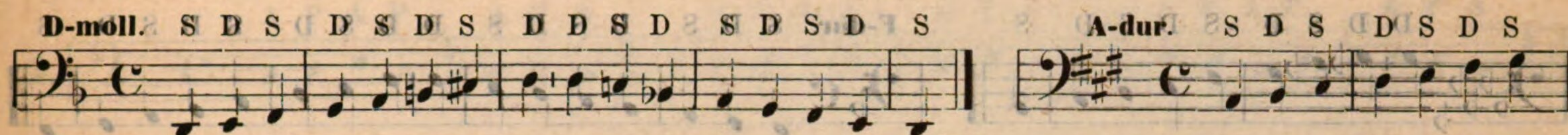
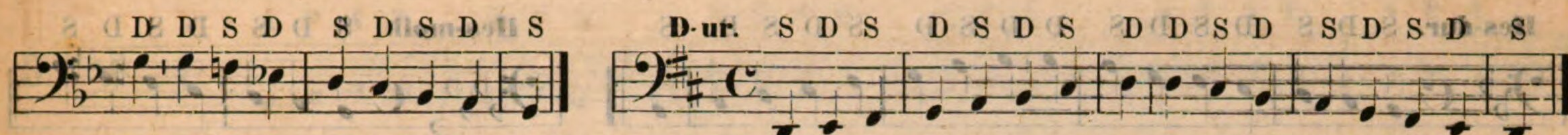
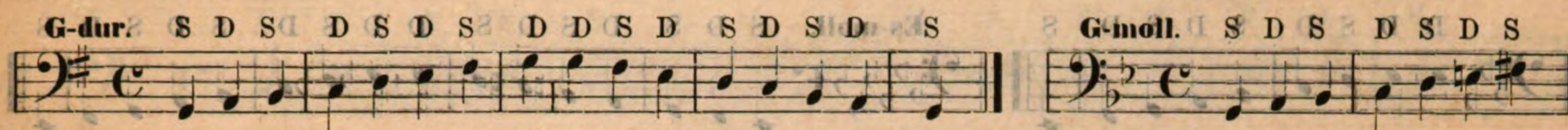
C.

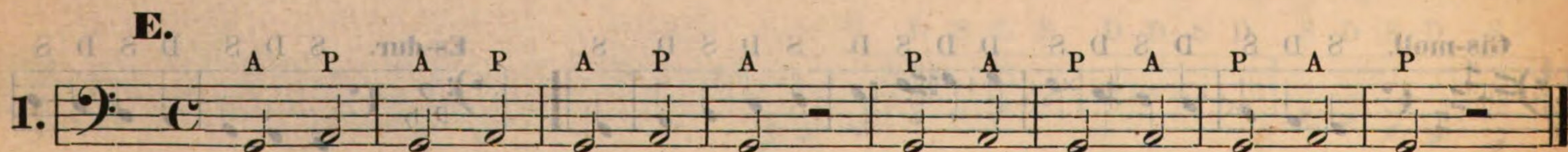
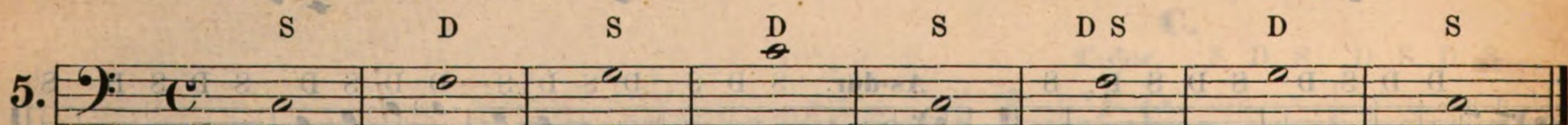
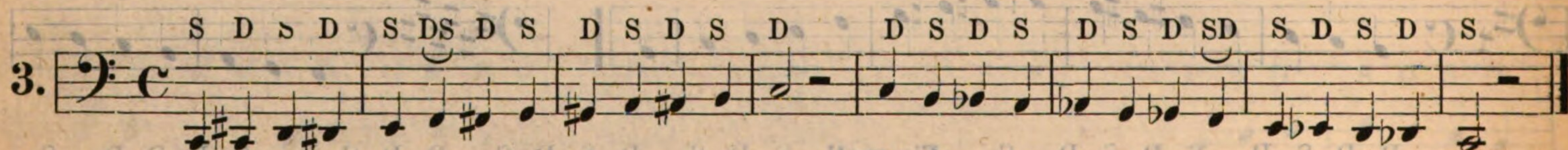
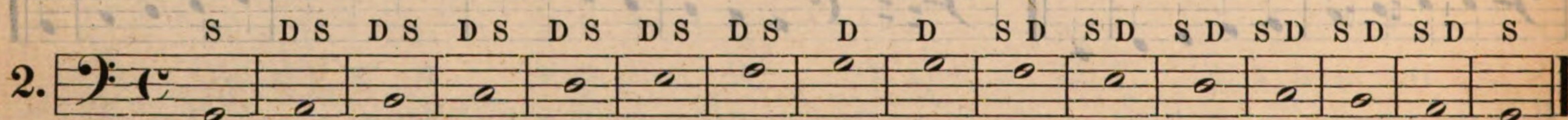
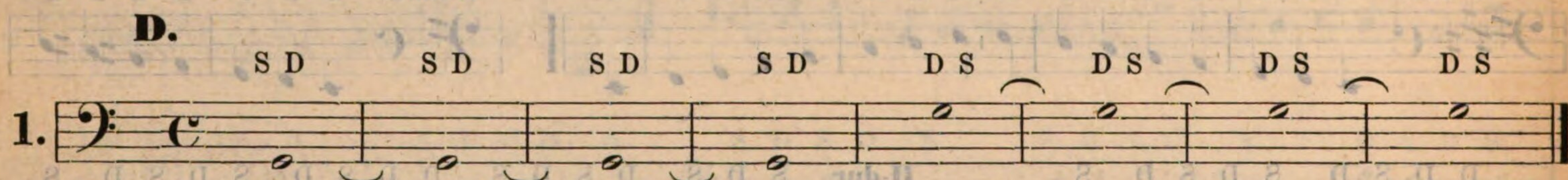
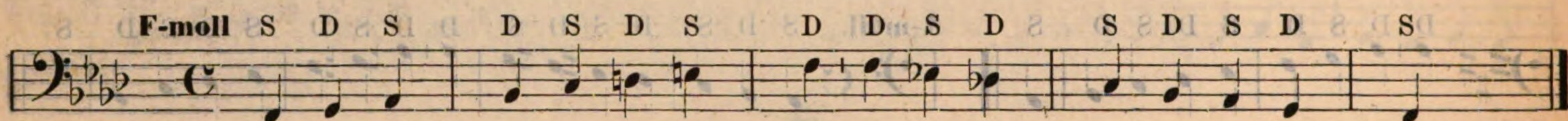
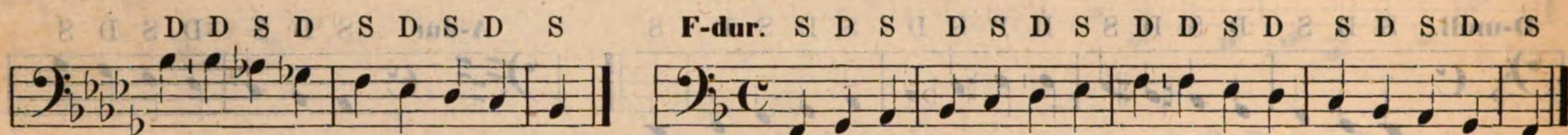
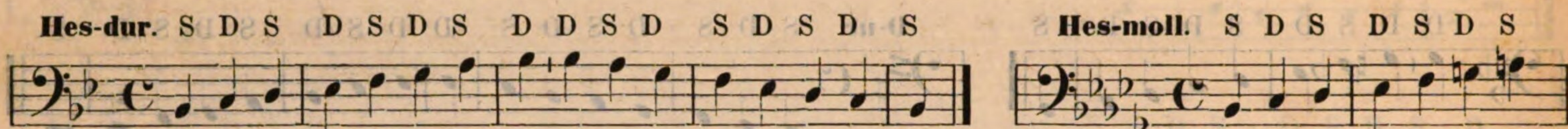
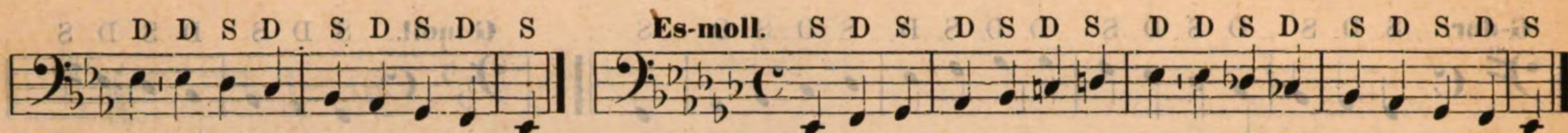
S D S D S D S D S D S D S D S D S D S D S

C-dur. S D S D S D S

D D S D S D S D S

C-moll S D S D S D S D D S D S D S D S





A P A P A P A P A P A P A P

3. A P A P A P A P A P A P A P A P A P A

4. A P A P A P A P A P A P A P A P A P A

5. A P A P A P A P A P A P A P A P A P A

6. P A P A P A P A P A P A P A P A P A

A A P A P A P A P A P A P A P A P A P A P A

8. A P A P A P A P A P A P A P A P A P A

F.

1. AP AP AP AP AP AP A P P A PA PA PA PA PA PA

2. A P AP A P AP A P A P AP A P AP A P

G.

1. P A A P P A A P P A A P P A A P

2. P A A P P A A P P A A P P A A P



[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written on ten staves, arranged in five pairs. The top four staves (first pair) are in treble clef with a key signature of three sharps (F#, C#, G#). The fifth staff (second pair) is in treble clef with a key signature of one sharp (F#). The bottom four staves (third pair) are in bass clef with a key signature of three sharps (F#, C#, G#). The bottom-most staff (fourth pair) is in bass clef with a key signature of one sharp (F#). The score contains various musical notations, including notes, rests, and dynamic markings such as 'cresc.' (crescendo) and 'f' (forte). There are also some markings like 'x' and '8va' (octave up). The paper is aged and shows some wear, with some ink bleed-through from the reverse side visible.

2. Allegro.

VIOLINI.

VIOLA.

FLAUTO.

OBOE.

CLARINETTI in A.

FAGOTTI.

CORNI in E.

CLARINI in A.

TIMPANI E et H.

CELLO.

BASSO.

The first system of the musical score for '2. Allegro.' features ten staves. The woodwinds (Flauto, Oboe, Clarinetti in A, and Fagotti) and strings (Violini, Viola, Corno in E, Clarini in A, Cello, and Basso) all begin with a forte (f) dynamic. The woodwinds play a melodic line, while the strings provide a rhythmic accompaniment. The Flauto part includes an '8va' marking. The strings play a steady eighth-note pattern. The system concludes with a piano (p) dynamic marking for the woodwinds and strings.

The second system of the musical score continues the orchestral texture. The woodwinds and strings maintain their respective parts. The Flauto and Oboe parts show some melodic variation. The strings continue their rhythmic accompaniment. The system includes several 'cresc.' (crescendo) markings, indicating a gradual increase in volume. The system concludes with a forte (f) dynamic marking for the woodwinds and strings.

3. Andante.

TROMBONI. *colla Parte*

CORNI DI BASSETTO.

FAGOTTI.

VIOLINI.

VIOLA.

SOPRANO.

ALTO.

TENORE.

BASSO.

BASSI.

f *col Violino I^{mo}*

Quam o-lim A-bra-hae pro-mi-si-sti, quam o-lim
 Quam o-lim A-bra-hae pro-mi-sis-ti et se-mi-ni e-jus quam o-lim A-bra-hae

f

Quam olim A-brahae pro-mi-sis-ti, quam o-lim A-brahae pro-mi-
 Quam o-lim A-brahae pro-mi-sis-ti et se-mi-ni e-jus, quam o-lim A-bra-hae pro-mi-sis-ti
 A-bra-hae et se-mi-ni e-jus, pro-mi-sis-ti, pro-mi-sis-ti,
 pro-mi-si-sti, pro-mi-sis-ti,

Cello.

sis - ti, pro - mi - sis - ti, et se-mi-ni
 et se-mi-ni e - jus, quam o-lim A - bra-hae et se-mi-ni e - jus pro - mi - sis - ti
 quam olim Abra-hae pro - mi - sis - ti, quam olim A-bra-hae pro - mi - sis - ti, quam o-lim
 et se-mi-ni e - jus et se-mi-ni e - jus
 Bassi.

e - jus, quam o-lim A - bra-hae pro - mi - sis - ti, promi - sis - ti, quam olim A-brahae pro - mi - sis - ti
 quam o-lim A - brahae pro - mi - sis - ti, promi - sis - ti, quam o-lim A - brahae pro - mi -
 A - brahae, quam o-lim A - bra-hae pro - mi - sisti, promi - sis - ti, quam olim A-brahae pro - mi -
 quam o-lim A - brahae pro - mi - sis - ti, pro - mi - sis - ti, quam A-brahae pro - mi -

4.

Andante sostenuto.

Primo Choro

SOPRANO.

ALTO.

TENORE.

BASSO.

p Mi - se - re - re me - i De - - - us

p *f* *p* secundum mag - nam

Secundo Choro

SOPRANO.

ALTO.

TENORE.

BASSO.

p Mi - se - re - re me - i De - - - us

p *f* *p* secundum mag -

p mi - se - ri - cor - di - am mi - se - ri - cor - di - am *cresc.* *f* tu am.

p mi - se - ri - cor - di - am mi - se - ri - cor - di - am *cresc.* *f* tu am.

p mi - se - ri - cor - di - am mi - se - ri - cor - di - am mi - se - ri - cor - di - am *cresc.* *f* tu am.

p mi - se - ri - cor - di - am tu - am mi - se - ri - cor - di - am mi - se - ri - cor - di - am *cresc.* *f* tu - am.

p nam mi - se - ri - cor - di - am mi - se - ri - cor - di - am *f* tu - am.

p mi - se - ri - cor - di - am mi - se - ri - cor - di - am *f* tu - am.

p mi - se - ri - cor - di - am mi - se - ri - cor - di - am *f* tu - am.

p mi - se - ri - cor - di - am mi - se - ri - cor - di - am *cresc.* *f* tu - am.

Im Verlage des
Anton Augusta,

Prag, Graben Nr. 853—II.,

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„ II.	„ „ —.60 „

Kurz und bündig trachtet der Verfasser vorstehenden Buches die wichtigsten Regeln der böhmischen Sprache in gutgewählten und naturgemäss geordneten Übungssätzen der deutschen Jugend anschaulich zu machen. Was Ahn für die Erlernung der französischen, ist vorstehendes Buch zur Erlernung der böhmischen Sprache.

Skraup, Johann Nepomuk,

Sammlung praktischer Beispiele zur theoretisch-praktischen Musikschule für
Lehrer und Kirchenchordirektoren Der Text zu obigen Beispielen steht bei
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